KINDERGARTEN SUBJECTS AND METHODS

REBEKAH McLEOD

THE CHRISTIAN LITERATURE SOCIETY
FOR INDIA

MADRAS ALLAHABAD CALCUTTA RANGOON COLOMBO

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KINDERGARTEN TIME-TABLE

		First Period		
		10 to 10–25	10–25 to 10–50	
Age $4\frac{1}{2}$–6 Years Infants	M.	Morning exercises, conversation, and class hygiene each morning.	Story	10 min. interval
	Tu.		Free nature obs.	
	W.		Expr: of Story	
	Th.		Free nature obs.	
	F.		Story	
Age 7–8 Years Class I	M.	Arithmetic		10 min. interval
	Tu.	Arithmetic		
	W.	Arithmetic		
	Th.	Singing		
	F.	Pictures		
Age 8–9 Years Class II	M.	Arithmetic		10 min. interval
	Tu.	Arithmetic		
	W.	Arithmetic		
	Th.	Singing		
	F.	Preparation		
Age 9–10 Yrs. Class III	M.	English		10 min. interval
	Tu.	English		
	W.	English		
	Th.	English		
	F.	Singing		
Age 10–12 Yrs. Class IV	M.	English		10 min. interval
	Tu.	English		
	W.	English		
	Th.	English		
	F.	Singing		

Second Period 10–50 to 11–40		Third Period 11–40 to 12–30	
Number Handwork Number Handwork Number Handwork Number Handwork Number Handwork	Interval for infants, lunch	Rhymes or sleep Kg. drill Rhymes Game or sleep Rhymes Game or sleep Band Sleep Singing or sleep Kg. drill	Interval of one hour for midday meal and rest or play
Story Expression Rhymes Writing Rhymes Writing Geog. Story Expression Hist. Story Expression		Handwork Kg. drill Handwork Game Handwork Game Handwork Writing Singing Kg. drill	
Drawing Clay Modelling Drawing Drawing Marking and Mounting Drawing		Story Expression Geog. Story Expression Geog. Story Expression Hist. Story Expression Hist. Story Expression	
Drawing Drawing Clay Modelling Drawing Marking and Mounting Drawing		Story Expression Geography Expression Geography Prep. of com. History Wr. of comp. History Expression	
History History Geography Geography English		Drawing Drawing Drawing Marking and Mounting Drawing Composition	

		Fourth Period	
		1–30 to 2–20	
Age $4\frac{1}{2}$–6 Years Infants	M.	Speech lesson Reading	10 min. interval
	Tu.	Language Word Making	
	W.	Language Reading Game	
	Th.	Language Word Making	
	F.	Writing Reading (B. b.)	
Age 7–8 Years Class I	M.	Drawing	5 min. interval
	Tu.	Drill Drawing	
	W.	Drill Drawing	
	Th.	Drawing	
	F.	Clay Modelling	
Age 8–9 Years Class II	M.	Drill Dictation	5 min. interval
	Tu.	Handwork	
	W.	Handwork	
	Th.	Drill Writing	
	F.	Drill Composition	
Age 9–10 Yrs. Class III	M.	Arithmetic	10 min. interval
	Tu.	Arithmetic	
	W.	Handwork	
	Th.	Arithmetic	
	F.	Preparation	
Age 10–12 Yrs. Class IV	M.	Arithmetic	10 min. interval
	Tu	Arithmetic	
	W.	Arithmetic	
	Th.	Arithmetic	
	F.	Drill	

Fifth Period 2–20 to 3–10		Sixth Period 3–10 to 4–0
Handwork Drawing Bb. drawing Drawing Handwork Drawing Bb. drawing Drawing Handwork Drawing	10 min. interval	Nature Study Free play Pictures Free play Nature Study Free play Pictures Free play Pictures Free play
Language Teacher's reading Language Language Language	10 min. interval	Nature Study Nature Study Free play Handwork Play Handwork
Language Teacher's reading Language Language Language	10 min. interval	Nature Study Game Nature Study Game Handwork
Drill Language Teacher's reading Drill Language Language Drill Language		Nature Study Nature Study. Dictated Composition Game Handwork Handwork
Language Language Language Language Free for preparation		Nature Study Game Handwork Handwork Handwork

NOTES ON TIME TABLE

(1) 2nd period—Infants—'Handwork'. The morning handwork is the ordinary handwork of the class. The afternoon handwork is given up to washing dusters, dusting cupboards and similar necessary work.

(2) 3rd period—Infants—' or sleep'. The youngest children are always allowed to sleep during the hot part of the day, if they are sleepy.

(3) 3rd period—Infants—' Kg. drill', Kindergarten drill with pupils of 1st class; it is different from ordinary drill in that there are no conventionalized movements of any kind. The pupils 'march as soldiers', 'fly as birds', 'run as horses', etc.

(4) 4th period—Infants—'Reading Game'. See Miss Dale's reading game, and chapter on 'Reading' in this book.

(5) 5th period—Infants—' Handwork'. See above.

(6) 2nd period—1st Class—Geog = Geography; Hist = History. Both subjects are in story form. History may be omitted in this class.

(7) 3rd period—1st Class—'Singing' with Infants.

(8) 5th period—1st Class—'Teacher's reading'. The teacher alone reads. This is a treat in elocution as well as in subject matter. The passage may be read two weeks in succession.

(9) Intervals. The interval periods are distributed according to the class, and the time for each interval is deducted from either the preceding or following lesson, whichever suits the circumstances. In the infant class an interval of five minutes occurs after each half period. In the 1st class the intervals occur at the end of each full period.

(10) The complete infant class time-table is here given; but very young children should not attend afternoon school, and for them the first half of the second period in the time-table would show:

Mon: Number	W: Number	Fr: Number
Tu: Speech lesson	Th: Speech lesson	

(11) The ages mentioned are the approximate ages of the pupils on entering the classes, but classes would frequently contain pupils under and above the ages noted.

PREFACE

THE lectures which are here published are intended for students of training schools and colleges, preparing to teach, and for the teachers in Indian elementary schools. The methods and the lessons described are those which have been tested and put into practice during the year 1913–14 by teachers and students of the Teachers' College, Saidapet. Readers will therefore understand why in particular instances Tamil references and Tamil illustrations occur. In chapter XVII English examples might have been used but the use of English would have left the teacher of a vernacular still uncertain as to the actual meaning of the method when worked out.

The book by no means covers the work of a full year in any class. It attempts to describe as clearly as possible what the writer believes to be a good school for children, under good conditions and producing good

work. If the student will work intelligently through the schemes, using the methods suggested, these will perhaps help him towards the discovery of more, and more truly Indian, subjects and methods, and of the real Indian spirit. Such a discovery can scarcely be made by the foreigner who has never lived as an intimate in the Indian home, watching the Indian child grow up from day to day under Indian influences in the care of his parents. The foreigners descriptions and prescriptions must frequently irritate or amuse those who belong to the family circle of India.

This book is therefore offered to Indian students and teachers, as either an appendix or foreword to their own best Indian work, by a foreign teacher who has lived for several years in such close intimacy as the school affords with Indian little ones ranging from babies to stalwart boys.

I wish to express my best thanks to the Hon'ble J. H. Stone, Director of Public Instruction, Madras, and to the Hon'ble H. S. Duncan, Acting Director of Public Instruction, Madras, for their very kind advice and help in the preparation of my book.

I also wish to thank Mr. M. O. Parthasarathy Aiyangar of the Teachers' College, Saidapet, for the care and interest he has shown in preparing the photographs.

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Kindergarten Subjects and Methods

I

Introduction

THERE is nothing evil in the world that could not be abolished here and now. There is nothing fettered and dark that could not be liberated and made light here and now. There is nothing stunted and poor that could not be made full and rich here and now. There is no supreme law necessitating a progress through ignorance and misery into knowledge and happiness. Everything ignorant, everything unhappy is intrusive, outside of the order of nature, which order is an order of freedom, joy, holiness, beauty, love, perfectness.

Down through all ages of education, which is through all ages of the human race, generation after generation has formulated anew the cry for freedom, because each generation has been sure that, whatever ideal the race might arrive at, there flowed through itself, and through each individual of each generation, the current that would embody this ideal if only it were liberated. But the overwhelming weight of bondage, heaped up age after age

generally proved too great, and men who cried after freedom have been, almost without exception, gradually lulled back to contentment in the bondage of the ages. Almost without exception, but not altogether. Here and there through the history of mankind one man and another has kept his passion for liberty. These men are the geniuses of our race. The more complete a man's liberation from the bondage that holds mankind, the greater genius he is. Every man ought to be a genius, and would be if only he broke his bonds. We are what we are, some of us, dull, dead, imitative, miserable, ignorant, poor, because we choose the ease of apathy rather than the effort of aspiration.

We speak of education as the liberating factor; it is equally true, reconcile it as we will, that education is the enslaving factor. The relatively uneducated man, the man we call savage, is bound by darkest ignorance. He certainly is not ideal man. But again, among the millions of highly educated men how many have stopped short in a glorified bondage, never attaining the joy of being free, of losing themselves by becoming new creations gathered up into the race and, like Keats' thing of beauty which is a joy for ever, perpetuating themselves thus in and for the race. How many rather have sunk quietly and without effort into a contented imitation of the cultured masses; and if their bondage be not so ugly, it is neverthless as effectively damning as the grosser bondage of the savage.

Teachers of children have no concern with men or with the making of men. If childhood is good manhood may safely be trusted to look after itself; and our concern is with children only. Is it possible to discover any certain, definite qualities of right childhood to guide us in our touching of it? We may say, hesitatingly, that the right child is healthy, happy, good. But we no sooner say such than we begin to rule lines. *Healthy* leads us into emphasis of special physical conditions to the neglect of other conditions; *happy* leads us nowhere; *good* reduces us to perplexity. If we fall back on our aspirations after a liberated personality we may feel safer: Let the God-made child grow as the Creator of him intends. Shall we let him alone then? If we do, other people will not; and even if they did, he would be abandoned to a desert isle, and so cease to be the member of human society, which he is certainly intended to be. It is not easy, it is hardly possible to lay down laws for ourselves in our contact with childhood. Young men and women are educated in schools preparatory to the training colleges; they enter the training colleges and handle methods compiled from the experience of past teachers; they go out and become teachers; but the day of their happiness is the day of their deliverance from the methods of the training college, the day when they first find themselves creating for themselves out of their own lives and the necessities of the childhood that surrounds them. In other departments—if there are any

departments—of life this following of other methods and other teachers does not matter. If a man sings selected songs in the fashion of teachers, observing the laws of the art of singing, he is hurting no one, so long as his imitation is not base. But a teacher who has not found his art is not equally harmless, for every demand of childhood upon him is an urgent, final, unique demand for life.

It is therefore no dogma but a statement of an inevitable condition to say that any man or woman who dares to be the guardian and guide of little children should be one who has leaped beyond his fetters, who is a freed personality, who is indubitably a genius. In the words of Jesus Christ he must be one who has been born again. He must be one who knows himself a mighty man, in whom courses fiercely and gladly the certainty of triumph now and always; who is filled with immeasurable, healing, creating love for the men and women and little children among whom he lives.

II

The Teacher and the Surroundings of the Child as Chief Factors in his Education

LATER on we are going to study subjects and methods in all their traditional orderliness; but first we must try to lay hold upon the living reality that will make the orderly designs fly hither and thither at our word and at the children's need; and the first part of that whole reality is the teacher himself. We are speaking of little children and the teacher of little children.

Let us look at a few instances of the connexion between the grown friend of a little child and the little child himself. To begin with, the child is the continuation of his parents, his parents re-created and carried one step forward in the creative evolution which is life; and from the moment when he is born in the womb of his mother by far the greater part of him is beyond the control of parent or teacher. The work of the educator is not to aim at the development of a certain type of child or man, but to see that in this child, a type already fixed beyond his control, nothing is lost, spoiled, or rendered imperfect in its growth. The question whether at the outset much

may not be already spoiled, is a separate matter which we may think of later.

His first educators are his parents, and the first part of his education consists in his being fed and provided with such an environment as will allow him to grow truly and freely. While he is employed chiefly in feeding himself, his little body is making great efforts to understand and to control itself. The infant's hands and legs strike about violently but aimlessly. Soon these movements become controlled and co-ordinated; he strikes a table, and repeats the stroke, and learns in repeating it to observe still another result, the noise of his stroke. Without doing more than notice this one example of the evolution of consciousness, we are already led to see a part of the educator's work even at this earliest stage.

The child's clothing must be either none at all as in this country, or so lightly and loosely made that no movement is impeded. He must not be kept in a cramped, tight bed, or in a little, box-like room. Plenty of open space must surround him. The objects upon which his little senses experiment must be, like this space, full of liberty and truth and beauty. Let everything be true that his eye and ear encounter. The environment surest to present truth in many forms to the child is the world out of doors, the open verandah, the shade of the trees, the open air. Before his sensations have become co-ordinated, the flowers, the sky, the earth, the silences, the voices, the faces and move-

ments of people will have made certain impressions upon him. As he grows towards fuller consciousness, let his evolving powers be thus founded on the beautiful, the true, the best. Keep far from him all ugly things. Surround him with tender faces showing only good, with objects brought from wild free nature, and with great open spaces.

Scarcely has he learned to co-ordinate his sensations when his experimental efforts carry him into imitation, and it is at this stage that we begin to see definitely the influence of the grown friend upon the little child. If it was important in the first unconscious stage, how important it is at this conscious and deliberately imitative stage! The child's inevitable self will evolve, but the form of the evolved self will be strong or weak, beautiful or ugly, according as the ideal to be imitated is worthy or unworthy. This is why all educators, whether parents or teachers, should be persons who are themselves first of all liberated personalities, persons in touch with all that is great and good, persons who live in great spaces, who are true in every fibre of their being, who rejoice in goodness and beauty, and who have an unconquerable conviction of the immediate and eternal triumph of goodness everywhere, in all circumstances. Their truth will be the life of all they are, and will make them persons upon whom the little child may mould his little life, as we older people mould ours upon our highest conception of God.

But the personality of the educator is at work upon the child in a much more subtle way than through the child's imitative efforts. Again, one example will indicate much to us. I say to a little child of one and a half or two years old, who is holding a beautiful blossom somewhat carelessly in his hand: 'Don't destroy that flower, dearie'. I am irritated and fearful of being disobeyed by my little child, and ready to compel him to be obedient when he has shown himself disobedient. What happens? Very probably, unless there be some other influence at work upon him which nullifies the state of my mind, he disobeys. Or again I say to the child: 'Say good-bye to mother, darling'. My mind is already anticipating the pleasure of seeing him lift his little hand and kiss it to me as a pretty farewell sign. No thought of the possibility of his refusing has entered my mind. What is the result? He responds exactly to my spoken wish, and unspoken expectation. Again if I recognize, in the former case, my own irritated mood and deliberately try to put it away and to get myself into the attitude of expectancy, it is more likely that the child will obey me. But just as my mind is in a state of disturbed effort, his little mind reacts towards mine, and his obedience is doubtful. These are simple facts which are well known.

In a class of bigger boys the same connexion between teacher and pupils even more notably exists. I have risen from my office table where I have been pondering some serious matter, and gone

into the fourth class—a class of forty big boys—where the pupils had been having a particularly hilarious time. Without a command of any kind I have begun the lesson, and in a minute or two the seriousness in my mind has permeated the class, and our lesson has become a most stately one. I have also been tired of hearing class after class being particularly noisy, and have entered one class expectant of noise which I was to subdue. The result has been that I have had to keep requesting order and silence all through the lesson. I have strenuously endeavoured on other occasions to get my expectations right in particular directions, and the result has been only an average class condition. Why the response to an honest effort after expectancy should be less satisfying than the spontaneous response to spontaneous expectancy is at present a perplexity to many teachers.

Now here we have, in one or two examples, an indication of the wide range of the subtle influence of the teacher's personality upon the susceptible child. This particular form of influence is called by educationists and psychologists 'suggestion'; and it is I think what in religion is called 'faith'. In the examples quoted, the particular 'influencing' attitude of mind was largely due to particular local circumstances, but at its heart this 'power of suggestion' or 'faith' is an unmodified, integral part of our very essence. It is our personality in a certain relation to other people. Is there need therefore to emphasize the imperative importance

of the necessity that the educator with such wide and great reach of influence should be a man who is born into truth and liberty and goodness? By and by the child will not respond so quickly to the personalities that surround him; and if he does respond, it will be by free choice. But in the meantime, while the child is little, the teacher must be selected with more care than anybody else in the world. Whatever punishment may be awaiting wicked people, criminals against their fellows, in a future condition of existence, must surely be awaiting in all its terror those who misuse their great powers to help and mould beautifully by turning the feet of little children into weak, poor, bad, and finally damning directions.

Seeing that the innermost of us thus comes out and meets and enters and directs the little child's life, we should find no rest for our bodies, nor slumber for our eyelids, until we have eagerly and passionately set out to make ours the highest and noblest and truest and loveliest that we have ever heard of or conceived. And if we are content to be anything meaner or to possess anything meaner, then for us traitors the generations to come will find a suitable judgement.

The second factor that is superior to and governs all systems and methods of child education is the material environment of the child. As the teacher moulds and directs the child as he evolves day by day, the child's daily awakening self is being influenced by the environment that meets him. If it is

rich and beautiful and big, free from petty artificiality, the child will use it readily, and in the use a continually wider area of him, so to speak, will be engaged. Without waiting at the present stage to trace the origin and development of what is called the kindergarten, let us call any place a kindergarten in which little children are being educated. The kindergarten may be the nursery, or the bright, cheerful upstairs room where the mother teaches her little ones, or the part of a public institution, like the school, dedicated to the education of children. Perhaps at the outset it would be best to understand that the truest and best kindergarten is a part of the home, in the home, where the mother teaches her own family of little ones. Here the home itself, and particularly the kindergarten room, is the environment. But the whole home is used by the clever mother during one period or another of her teaching. The children in a farmhouse will have ordinary lessons in the kindergarten; but their play hours will be spent among the lambs and calves of the farmyard, and among the various sheds and huts and houses that make up the farm. Their occupations during these play hours will also be relative to the farm. They will help to feed the little animals; they will gather eggs; walk with their mother and older sisters through the fields and woods, or go out in the cool early morning to watch the sun rise and to hear the birds waking up with song; and then they will return before the day grows hot, carrying bunches of

flowers with which to decorate their kindergarten and other rooms in which they are interested.

The children in the house of the town dweller will have a more elaborate environment. The mother will have to invent occupations for the play hours of her children. Imagination will have to play more freely about the ordinary things in the home; the people of the street will be extremely interesting every day; while the jungle and the forest and the sea-side and the hills will be scenes to be visited perhaps only at long intervals, therefore to be treasured in memory. But all children, at least for some time, will not and cannot be educated by cultured mothers in their home kindergarten; and so many towns have provided kindergartens where the little ones may be taught by trained women, or men, under conditions and in an environment as nearly that of the ideal home as possible.

What is that ideal environment? It is certainly not rows of desks where thirty or forty children are crowded together like little machines. It is not four walls covered with alphabet sheets, pictures of dogs, sheep, tigers. It does not exhale straight lines, and mechanical movements. It is neither more nor less than a home for many little children for a few hours of each day. That is to say it contains the freedom and variety of the home. The children squat about the floors on cushions, mats or little chairs according to comfort and hygienic necessity. There is plenty of room to run

about and move freely. The walls show pretty child's pictures. There is a sleeping place, and a place for lunch. Bigger children are not perpetually separated from smaller children, but join them frequently and help them at play or lessons. Sick children are not at once sent home, but are set apart and treated. There is a medicine cupboard somewhere in which are kept all the necessaries for attending to accidents. There is a garden near by, and a shady playground. Every place is immaculate; every room is fresh and airy. Liberty is in the atmosphere; it meets the visitor the first moment of his entrance, for he sees children busily being happy, not teachers busily lecturing straight rows of little machines. In short, little human children in a happy environment suited for humans, not for infant-machines, are busy at the work of childhood which is always earnest, but which to un-understanding elders looks like play. Shall we write over the entrance to this kindergarten two words—'liberty, space'?

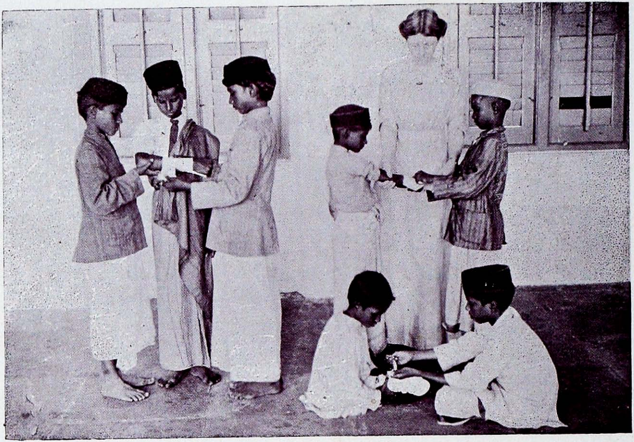
There are many grades of classes in a kindergarten, as there are many grades in a family. We have no time to consider the equipment of each class, but will study somewhat in detail the equipment of the lowest, or infant class, consisting of about a dozen pupils.

The room in which the pupils spend much of their time is a large high room, eighteen feet by fourteen feet, with windows or doors all round. A pandal stands among the trees under which the

children stay whenever possible. There is a large, grassy playground, of which the part nearest the class is thickly sanded. There is a hall adjoining in which cupboards, boxes, and large play things are kept. There is a shady verandah—or the above mentioned pandal—where the pupils may sleep, and a wash-room near where they may wash their hands.

The class room has not much wall space, since there are so many door and window spaces, but hanging in two of the available spaces are two of Hachette and Company's pictures for children. One is of a farmyard, with the kindergarten room in the upper story of the farm house. Another is a shady forest scene whose restfulness is a contrast to the business of the farmyard. At the end of perhaps a month one of these two pictures is withdrawn, folded up, and taken out again in the second term. Another picture is hung up in its place. Later the second of the original two is removed, so that there are always a new study and an old friend in the room. A few more pretty things hang on the wall. There are a large photograph of last year's class of infants, one or two *passe-partout* mounted magazine pictures done by the upper classes, and the drawing of a well known story, mounted on pasteboard with a roller.

The furniture consists of three low tables to seat four pupils each, and a dozen little straight-backed chairs ; but, as the pupils often sit on the floor, there is a large straw mat which can be rolled up when



A VISITOR HELPS THE FOOTBALL AMBULANCE BOYS

not needed. There are a bigger chair and table for the teacher—or mother—and a small book cupboard where picture books are stored. On this table there is a glass pot for flowers. There are two large pots on the floor, where great bunches of flowers or greenery may be placed. In the adjoining hall there are two cupboards, a chest of drawers, a medicine cupboard, and the larger playthings, ranged round the hall, close to the wall. The floors are all of stone.

In the drawers dusters, papers, note-books, and finished work are all stored in their proper places. In the cupboard scissors, reading sheets, clay modelling tools, chalk, paint brushes, gum, blocks, coloured papers, brown papers, needles, threads, coloured inks, smaller playthings are neatly laid ready for use. The medicine cupboard contains bandages—finger bandages half an inch wide, ordinary bandages two inches wide, gauze, lint, safety pins, a four ounce bottle of creoline—one teaspoonful to a pint—sulphur ointment, boric acid eyewash, boiled or distilled water, sal volatile, quinine, magnesium sulphate, lifebuoy soap, scissors, iodine solution, ammonia.

The second cupboard, which is not so big, contains the children's lunch which is brought by each pupil each morning, three snow-white table cloths, a dozen little plates which the pupils place below their plantain leaves, and a dozen drinking cups. Except the cloths all lunch accessories are provided by the parents of the pupils.

In the wash-room there are three or four large clay chatties filled regularly with clean water, by pupils, buckets, half a dozen soap dishes each with a supply of lifebuoy soap. The floor of the wash-room is like that of an ordinary bathroom, so that if it is necessary a child may be sent there to take his bath.

In this infant room and its equipment several things have been included that in a large kindergarten would be shared by all classes. For instance, one medicine cupboard would be common to all classes, and one lunch cupboard might serve for two or more classes. The class immediately above the infants would share the playthings of the infants, and the same wash-room, as described, or larger, would be used by several or by all classes.

III

First Subjects of Study

THE kindergarten is primarily the little institution within the home composed of the father, the mother, and their children who are being educated in the ordinary directions considered necessary for social usefulness. For little children, as we have seen, the kindergarten of the cultured home will always be best. The kindergarten as we know it, that is to say the school for the children of a large number of families, has evolved from this nucleus by the same process of social arrangement as have all other public institutions, and it is with this kind of kindergarten we are particularly concerned. Pestalozzi and Froebel founded the kindergarten. Pestalozzi emphasized the family aspect of the kindergarten—he collected a heterogeneous family, loved them as a true father, and made the school an institution rooted and grounded in fatherly love. Froebel similarly collected a very heterogeneous family, but always had as his ideal a kindergarten dominated by the mother. He was a more scholarly man than Pestalozzi, and while taking much from him Froebel gave the educational world a new, profound philosophy of infant education which inspires teachers more, and more universally, to-day than in the great Napoleonic days in which he lived.

Many of Froebel's materials we find undesirable to-day, and people like Dr. Montessori are finding material more suited to the age and nations to which they belong; but at present in the whole field of infant education there is not a single theory being exploited that is not clearly enunciated by Froebel. Psychology has gone ahead with leaps and bounds, but has not discarded one jot or tittle of the superb psychology presented to us in the *Education of Man* which is the classic without parallel of infant pedagogy.

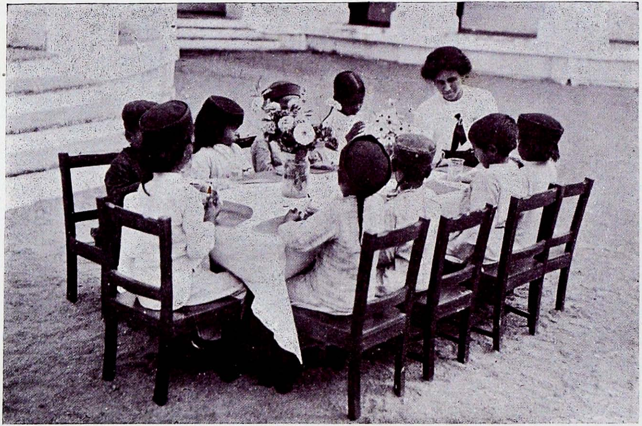
The originators of the kindergarten, then, intended the kindergarten to be as far as possible a model family, and this is the ideal we are striving after to-day. Once more therefore, before thinking about the orthodox directions of education such as reading, drawing and the great array of other subjects, let us see what are some of the inevitable, unmodifiable features of the training of the child in the kindergarten family. The child's *health* would be carefully attended to; he would be required to be *truthful* and *courteous* to his companions; and an attitude of thorough *trust* in his parent or educators would be carefully fostered. Throughout the whole course of human experience, that which gives a satisfaction than which there is no greater is to create what the doer knows to be a thing of beauty. Consequently the child, who equally rejoices in doing, must be given opportunity to *create*. Another source of profound satisfaction is the power to *understand and appreciate whatever is beautiful:*

this power in its beginning is the beginning of true religion. Closely allied to the satisfaction of creating is the satisfaction of conquest of resisting forces, which means the acquisition of knowledge. The history of the race has decreed that it is necessary to learn to *read*—with all the arts attendant upon reading—and to *write*—with all the self-expressive arts attendant upon writing—and so, wisely or unwisely, the child is introduced to these unknown arts as soon as any indication is seen of his ability to master them. That is to say, the orthodox subjects of the orthodox school find a place in the kindergarten. But before them and of far greater importance come the subjects just mentioned, the health of the child, truthfulness and courtesy in child conduct, trustfulness, creative ability, religion. These are to be considered now one by one.

IV

Child Health

A CHILD requires frequent and simple food, plenty of rest, warmth, movement, a regular bath. The educator's first duty each morning is to see that the child has come to the kindergarten clean and comfortably clothed. The little ones hold up their hands to show how very clean these hands are. They remove their caps to show how clean and neat their hair is. Any little one who is so badly cared for as to come unwashed is sent to the school wash-room to take his bath, or to wash his hands, as the case may require. In the middle of the morning's session 'hard work' ceases; the kindergarten tables are neatly laid with table cloth, plates, leaves, and cups, and the children sit down to a hearty meal of abundant fresh milk, and appams or fruit; after which they are at liberty for a short time to play or sleep as they wish. But it is better if they soon return to their hard work, and sleep on their mats for an hour in the middle of the day. For children of five years and under there should be no afternoon session. Children of seven should return again in the afternoon but the hard work requiring the child's close attention should be relegated to the morning, the afternoon being devoted to handwork and play.



LUNCH WITH A STUDENT

20-D

It is wise to teach the child to finish what he begins, but the infant educator must see that the child begins only what he can finish in fifteen or twenty minutes. Half an hour is usually an impossibly long period of concentration for a child of six years. A vigorous run in the middle of a period of hard work is helpful, not distracting, and is to be encouraged in the infant classes. Big boys of the upper classes are not too big for the same diversion. Watch the intense amount of physical enjoyment with which they will race to a distant tree and back after an hour and a half of unbroken hard work. The upper kindergarten classes should quite frequently be given these long, vigorous runs, while the smaller pupils may be sent galloping round the verandahs or round the building when they are tired with much concentration.

Infant children should have no formal physical drill, but they should be allowed as much free, natural movement as possible. No organized drill ever excelled running, somersaulting, wrestling and shouting. A great amount of individual liberty should be the rule. A delicate little boy should be sent to sleep as soon and as often as he shows the least indication of sleepiness, and he should be allowed to sit still, if he wishes, while the others are playing. Fixed ways of sitting should not be insisted on. The expression 'arms folded' should never be heard as a general order in any class, though the teacher seeing a little boy biting his nails, for instance, should insist upon his clasping

his hands for ten or fifteen minutes at a time. It is right that the children should sit with their backs and shoulders straight, but this is a natural position accompanying a healthy constitution. The child with a narrow chest and round shoulders can 'sit straight' only with effort; and he had best begin to be straight by lying flat on his back with his shoulders straightened on the floor.

Rousseau sanely advises all who would see their children healthy and wise to refuse them specific mental education as long as possible. He has no room in his scheme for precocious children, prodigies of learning at seven years of age. The body of his child is of paramount importance. The mind must be in its first restful sleep till the body is strong enough and vigorous enough to cope with the demands of the mind; that is to say, till the child is twelve years old. At this age a child will master in two or three months the whole art of reading which takes an infant of six or seven a whole year, and which costs the infant's teacher hours of time and effort in search for the simplest and most attractive way of presenting what should be presented six years later.

Europe is by no means retrogressive; yet the youth of Europe shows less and less of the infant prodigy style of child. Very clever children rarely turn out to be brilliant when they are grown up. They are generally, at best, average people. The first dozen years of the child's life are the years of most rapid physical growth. All his energy is need-

ed for this work of growing, and if this energy is used up for premature mental education the result is a poor, sickly, spent body, and the joy and buoyancy are sapped from all the years to come.

Therefore, counsels Rousseau, keep back the child's mental education as long as possible, that when the mind wakes up it may find itself in a body aglow with health and vigour and power.

But this is not an advice that teachers can unhesitatingly follow. It is only one half of the truth. The other half, perhaps, is that the best mental education for a child is physical education.

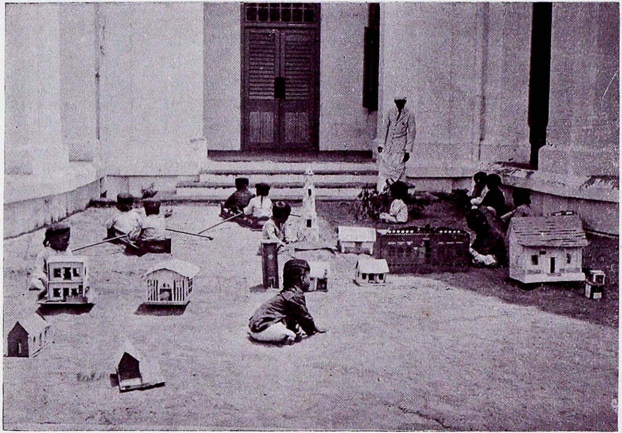
For wise counsel in caring for the health of the children the kindergarten student is referred to Dr. Montessori's *Montessori Method*, particularly the chapter on 'Reflection', to Rousseau's *Emile*, Book I, to Froebel's *Education of Man*, paragraphs 27–32, and to the excellent articles appearing month by month in *The Child*, a medical magazine published in London.

As games are of great importance to the physical development and health of the child we shall study the kindergarten game in the next chapter.

V

The Kindergarten Game

THE kindergarten game is the joy of development expressing itself in vigorous movement. To the earliest games in the infant school kindergartners have chosen to give the name 'free play', because the children have no plan or no aim; they merely enjoy the rapid vigorous movement of their limbs. The work of the kindergartner during the free play period is to take the children to a suitable place, to see that there is a supply of play material, and to be a passive spectator who watches and learns the personalities of the pupils as they are revealed in the game. In the sand playground the children ride on each other's backs, turn somersaults, and run after each other. Occasionally the teacher's help becomes necessary, as for instance when a little boy, trying to turn a somersault, sticks in the first position, feet and head on the ground. The teacher takes him and helps him over, until the little person has gained the new power to control these particular movements. The joy of the child when he has mastered a new movement is a lesson and a delight for the kindergartner, and ought to be a constantly recurring delight, for the kindergarten playground should always be ringing with the glad shouts arising from new achievements.



GAMES

Free play does not need to be without materials or play things. The pupils might have little spades, for example, with which to dig holes in the ground or to pile up little cart-loads of earth with which to build 'mountains'. Dr. Montessori's apparatus is largely for little children of about three years old and is therefore unsuited to the average Indian kindergarten. But the theory which determined her apparatus should guide the Indian kindergartner in determining his play things. She uses dainty and elaborate apparatus for training the child's sense of hearing, and for guiding his developing musical powers.

At free play the teacher can see the pupils training their own powers, by repeating the same sound and the same action over and over again. A large paper trumpet or an ordinary tin trumpet is available. The child gives a first blast, blows again and again, each time giving unconsciously increasing attention to the sound. He takes an old tin basin and a stick, and marches round the playground, making a rude but to him delighting noise on his improvised drum. These are the beginnings of music, with which the kindergartner must not interfere, for the child is discovering for himself and can readily tell which noise proceeds from the trumpet and which from the tin basin. But by and by a musical lesson will follow in the class room, and the teacher will base his lesson on observation made during the free play period. Sweet, soft sounds will be introduced and contrasted with those

sounds already discovered. Pitch will be discovered; vowel sounds will be sung on one note, then on two notes pitched at easy intervals. Whispers, low voices, and shouting will be practised. Later a little rhagam will be sung, or a verse of song, and so the whole field of musical training is entered.

During free play the pupils are seen rejoicing in the use of their limbs. They run and leap and skip; they walk backwards; they stand on their heads; they fall; they throw each other down; and here again they repeat the same action many times. In the class room by and by it is seen how these movements may be made still more enjoyable. The children trip lightly on their toes while music is being played, or a marching tune sung. They learn to skip in unison, to fall down with one loud crash, to balance their bodies gracefully and to move rhythmically; finally they learn to bring all their movements into a certain rhythmical order; that is to say, they learn to dance. The prejudice here in our kindergartens against dancing must go. It is not a foreign art, nor an evil art. It is the art of little children, invented by little children in their joy of movement and their purity and innocence of child feeling.

In monsoon weather free play generally finds the kindergarten children and all healthy children in the pools and puddles, splashing themselves and each other with water, or sailing whatever they can find as substitutes for boats. This form of play should be encouraged, but the children should be

kept moving rapidly and when their play is finished should run home as fast as they can to change their wet clothes. Coats should have been already discarded. A thoroughly healthy child should be unaffected by weather, and should learn not to fear but to enjoy rain. The harder the storm hits him the better he likes it, provided he is playing hard enough to keep himself warm. The teacher should teach his pupils to avoid chills by rubbing themselves hard before getting into dry clothes and resting, after a wetting. In the class room in rainy weather the children are busily making themselves paper boats, rigging up old wooden lids into rafts or old wooden boxes into boats.

The kindergartner, watching the pupils at free play, is not only enabled to find a rational basis for his work in the class room, but he is also enabled to attend to individual idiosyncrasies in his pupils. He frequently discovers what a pupil specially enjoys, and is enabled to provide him with abundance of opportunity for the exercise of his enjoyment. For example, a certain little child shows reluctance to join in the vigorous games of his fellows and is seen day after day sitting down on the floor with a collection of blocks which he piles up till the pile falls down. The teacher can vary the blocks, giving one day coloured blocks one day Froebel's gift VI one day Montessori's cylinders, and so on till the child shows himself ready for an entire change of material, which will soon happen if he is discreetly guided. Or, certain pupils show

rough and discourteous tendencies, or certain wrong developments. The kindergartner unobtrusively directs rightly these wrong tendencies not by teaching the pupils foolish little mannerisms to graft on to the rough spirit, but by directing the offending child's attention to the then visible results of his rudeness, or unkindness, or wrong behaviour. Some children show an innate loveliness of courtesy that can never be taught in any school. There was in our kindergarten a little Muhammadan boy who had lived in a rough Muhammadan village. He attended the infant class where the pupils were of varied ages and castes. He joined the class somewhat late, but from the moment of his joining there was a perfect little gentleman there. He was always the first to volunteer any little acts of courtesy to the teacher. But courtesy to the teacher is usual. This little child waited to take by the hand two little fellows too small to walk quickly; he would even miss his game for their sake. He would occasionally carry the smaller of the two. He would quite spontaneously give up his own material to those who had none. The right and kind act to a companion had not once to be suggested to him. Courtesy was instinctive and intuitive in him. Such a child would be a suitable corrective to a child with rough and ugly manners. The teacher would draw this little offender aside, and ask him to sit down and watch the courteous boy at play, occasionally, and wisely, pointing out what

he considered suitable contrasting features. In the free game the kindergartner is being educated in the inherent qualities of his pupils and the pupils are finding and using and developing new powers in themselves. Free play belongs chiefly to the infant classes.

Gradually from the primitive play of the infant evolves the more elaborate play of the developing child. The child of six years, or frequently of five years, transfigures his play materials: he metamorphoses them by his imagination. Paddling in the rain pools becomes sailing to distant lands. Beating drums and blowing trumpets becomes a funeral procession. By and by every game introduces a definite plan for a definite end, and the co-operation of several children becomes necessary. Even the teacher is required to co-operate on equal terms. A leader is necessary; laws must be formulated; obedience is exacted. To the game at this stage of evolution teachers have given the name 'organized game'. The organized game has two important characteristics: it moves in a plan towards an end and it is essentially social. From a graded typical series of such organized games we shall select one and study it, that we may discover how best to use it in the kindergarten. The series is:

1. *The mystery man.* Lower infant classes—a game in which the pupils guess, by sense of touch only, the gift of the mystery man.

2. *Charade.* Upper infants—a game where pupils demonstrate by action some scene or event they have noted.
3. *The boy and the chickens.* First class, ages six to seven—a game where pupils and leader combine in a defence against a foe.
4. *Hide and seek.* Second class, ages eight to nine—a game where the success of the seekers depends on their ability to control many directions at once, and where the success of each 'hider' depends largely on the other hiders.
5. *Nations.* Third class, ages ten to eleven—a party game where the honour of the side depends on the enterprise of each individual soldier.
6. *Football.* Fourth class, ages eleven to twelve—between the teams of two schools.

We shall choose the game for the third class, Nations—commonly called 'French and English'—which we shall suppose to be a new game, not previously played by the class, but suggested to the teacher and class one day by a boy who has seen it played in another school.

The boy who suggested the game begins by describing it. There are two sides, Madras and Bengal, or France and England, or India and Germany, or whatever opposing sides appeal most to the class.

There is a specified number of crowns, as other countries join in the contest. Each side places its

crowns at the line of its territory farthest from the enemy. There is a borderland. That side wins that wins the most crowns. The less men there are to defend the crowns the easier will it be to seize them. Those are made prisoners who in their efforts to take an enemy's crown are seized when they are in the enemy's territory. A time-limit is fixed.

The aim of this game is to seize as many crowns as possible before the end.

Pupils and teacher proceed to discuss the best arrangements for the playing of this game, to outline a tentative plan and tentative laws, and come to the following conclusions:

1. There must be a leader or captain for each side.

2. There must be a disposition of the 'men' according to the leader's judgement and men must keep to their own posts.

3. Both sides must agree to a mode of ransom of prisoners.

The next step is to play the game once, without interruptions, so that players may understand it well, and discover their own weaknesses in playing it. Later a discussion of these weaknesses and the best ways of getting rid of them takes place, and finally the best way of playing the game is established and the game becomes an institution.

The organized game is of as great value to the child as what is called life-work is to men and women. It is not a preparation for later social

life but a true social institution. The whole child, body and intellect, is called into action. Here the boy comes face to face with a practical need for unselfishness, learns to do his best for the sake of his chum, his side, and his school, and begins to realize the unsatisfactoriness of what brings pleasure or success to himself alone. In this game the boy learns to obey, to move in concert with his fellows, to govern in the interest of his side; so that in the game each class is a self-governing body with its best boy for captain, whose orders the pupils obey.

In the lowest classes of the kindergarten the disciplinary training of the organized game is only beginning to be noticeable, but in the upper classes it gradually becomes prominent. The captain or leader in the fourth class should be elected by the class not only for his keenness in playing but for his honourable character. He, and not the teacher, should punish any dishonourable act by expulsion from the game.

The organized game is the training ground for courage. If a boy is hurt there should be no fuss. One or two of his companions should see what is to be done, the teacher being always at hand with the necessary help. Boys should learn to bear knocks and kicks cheerfully; and even the small boys should make it a point of honour not to shed tears. It is the weak, over-sympathetic teacher who makes his boys weak and puling, who encourages them in self-pity with his mawkish, fussy, and unwise sympathy.

The game is also the occasion for the display of manliness and good temper. The peevish, ill-tempered boy receives no consideration at the hands of his fellow players. The tale bearer has no place in the game; his tales are scorned by teacher and pupils; for the game says, 'I must give information about myself only'.

But the physical value of the game is as great as the ethical and social value. A poor body thwarts the finest character. The well played game helps to develop rightly the whole physique, and to correct the marred or imperfect parts. Note some of the common everyday marrings found in every Indian school, which may be corrected by the game. First there is that most common, nervous habit, the twitching and shaking of legs and hands. A hard played, boisterous game, followed by a period of absolute rest, helps to correct this defect. The teacher also points out the defect and teaches the class to recognize it as ugly and as a defect, so that the attitude of the class becomes hostile to nervous habits. Round shoulders and kindred defects are corrected by the hard breathing of the game. Boys learn to run with chests expanded, heads thrown back, mouths closed, arms bent. This correct position and correct breathing not only correct narrow chests and round shoulders but make the whole respiration of the boy healthy. The common itch and eyesore of the school are also treated by the game. The class learns to recognize these as due to dirty conditions. The game requires intimate

contact of the players with each other, therefore all tainted players must be removed by the captain who cannot tolerate in his game-society those who endanger the well-being of the members.

All games should appear in the time-table among the regular lessons. For the infant classes the day should hold two game periods, one in the forenoon and one in the afternoon when there is afternoon school. The games should be different in character, the morning being devoted to such beginnings of organized games as kolattum or maypole, dancing, marching to music, singing games; and the afternoon to free play. For classes immediately above the infants one game a day is sufficient. Infant and first classes should occasionally combine, in which case the bigger pupils will show the courtesy of special care to the little pupils. In maypole dancing the bigger pupil would select his little partner, lead him to his place and present him with his ribbon. For the third and fourth classes, while there would be many short periods of relaxation, one or perhaps two long periods of organized game would be sufficient in the ordinary school week. Any games of any country may be introduced provided they are vigorous, healthy, and free from coarseness; but there are some games popular among our boys that are exceedingly coarse and ugly and that should be sternly discountenanced by the teacher.

The teacher will find suggestive such books as *Finger Plays* by Emilie Poulsson, *Play-ground and Indoor Games* by Winifred Wilson, *Games without Music* by Lois Bates; as well as Froebel's *Education of Man*, and *Montessori Method*, chapter ix.

VI

Truthfulness

WE have found that the child must be educated in truthfulness.

This is one of the sternest duties of the kindergartner of to-day: to turn out of his kindergarten children in whom the truth, the most rigid truth, has become instinctive. It is of course self-evident that a teacher who is himself even a little inaccurate, who makes promises he never fulfils, who threatens but fears to fulfil his threat, can never find truthfulness among his children. Quite commonly a teacher getting irritated by the slowness of a class at a lesson says, 'You shall have peppermints if you do this better'. But the pupils know that he has not the slightest intention of giving them what he promises. Promises and threatenings are most undesirable and indicative of failure; but once a promise or threat is made the feeling in the class room must be that its fulfilment is as certain as the coming of morning. No child ever fails to note a lie that has been told him. Tell a story to an infant child; tell him the same story again in different words or with variations next day, and note how troubled he is. He exacts the

most rigid accuracy in all things, and if he is even once deceived the soul of him never forgets. The child's standard of honour is the most rigid among men.

Let us return to our law of suggestion to see how it affects the child's truthfulness. A child transgresses, tells a lie. The teacher is hurt in very truth ; he further feels the shame of the child's lie as a bitter indictment against himself. His attitude of sincere pain is the best corrective, whatever punishment may be necessary. But on the other hand a certain teacher is not really convinced of the horror of a child's lie; he treats it in his own mind as an insignificant matter, but in accordance with his theory of ethics he reproves and punishes the child. His reproof however is useless; the lack of conviction that the lie was wrong impresses the child more subtly than the punishment, and the way is opened to him for a more astute lie next time, a lie that will not be so easily discovered.

Lying very frequently is born in fear; so that the kindergartner must first of all help the warped child to be happily and easily truthful and must form in him the habit of truthfulness ere he can help him to bear pain for the sake of truth. A teacher frequently meets children who have been beaten and bullied all through their short lives, and who have thus become children dominated by fear

which has engendered profound cunning. He must immediately proceed to prove to these children that in the school they are among people who love them. The truth must be won from such at first by the most winning gentleness and without suggestion of punishment of any kind; for their lying has hitherto been self-defence against punishment. Gradually the tone of honour that exhales from the teacher and the whole school should win these children to a conviction that nothing is better or more truly profitable than truth. But throughout the whole school career of a child who has a tendency to lying, the teacher's vigilance must never relax. He is beginning to be successful when the untruthful child begins to be proud of being noted as one who has told the truth.

To encourage rigid truthfulness in school is not difficult; for accuracy and thoroughness in any work are results of truthfulness of spirit. A teacher helps a weak, easily tempted child, and still further strengthens the strong straightforward child, by attending not only to his words but to all the work done by him in the class. To do work of any kind badly is falsehood. If a child or a man swerve from the best that he knows it is falsehood. Therefore give a little child a little task within his power and see that he does it well. Do not give him an impossible task. Do not ask him, for instance, to write a word while yet

he has not learnt to direct his chalks; rather give him a wooden ring to draw, and leave him at the task till his work may be truthfully pronounced well done. Then let him enjoy his well done work. Let him draw the picture of a square of blue paper, of loops of strings, and other common forms, and when he has taken pleasure in every result of these separate efforts let him write his word and let him do it well. This is truthful work; this child is being true in the innermost.

VII

Drawing

JUST as the game is connected with the health of the child, so drawing is connected with the education of the child in truthfulness. The bulk of the 'work' done in the kindergarten is hand-work. Different branches of hand-work are not taught in order that the child may learn whatever new things a teacher may wish to teach, but in order that the child may have an effectual means of expressing his daily developing powers. Among the many possible hand-works of the kindergarten drawing ranks high. In its very earliest stages it shows the child the record of the impulsive movements of his hands. In its next stage it enables the child to direct these movements towards a preconceived or observed form. In a later stage it enables him to express the picture of his mind, or to transfer to his mind the picture he observes without. And later still it enables him to create or record beautiful forms, and becomes merged in the painter's art. Drawing is important not only because it bears upon the education of the child in truthfulness, but because it is to the child a facile medium of expression, and being a common, facile, pleasurable means of expression, truthfulness in drawing makes for truthfulness in all things, in observation, in speech,

in thought; therefore we shall study it as a kindergarten subject now, while we are thinking about truthfulness in the kindergarten.

Drawing is the earliest form of writing, and to the child the only form of writing. Therefore the drawing of the youngest pupils will show two stages.

(1) Drawing materials will be placed at the disposal of the pupils in order of difficulty—chalks, pencils, brushes and paints, large thick sheets of white or brown paper. The children, to begin with, will merely experiment with the material provided, and the very first essay will possibly show a disorderly mass of scratches and broken lines, though a judiciously supervising teacher will be able, even in a first lesson, to help his pupils to discover that the chalk can be guided to produce definite forms.

At the second lesson the teacher will hold up some favourite large object saying, 'I want you to show the fourth class boys a picture of what I am holding in my hand. When you have finished I shall hide it, and you will call the fourth class boys to see it.' The pupils proceed to draw a large picture. When they have done it as well as they possibly can, the fourth class boys come in, sit down beside the little ones and discuss what they have drawn, pointing out the uncertain parts, and the incorrect parts, and superintending them while they make it still more true.

Succeeding lessons would help them to draw more correctly, and to gain quickness in manag-

ing their chalks satisfactorily. Any number of objects would be drawn, as the window, the moon, wheels, twisted ropes, plates, the Montessori geometrical insets. Visitors from upper classes would of course come to see the infants only occasionally.

Similarly the pupils would learn to master brushes and paints. With chalk and pencil they would probably draw first in outline; with paint they would also begin with lines, but would very quickly arrive at mass drawing.

Teachers wishing for help in the choice of suitable objects for the infants and other classes of the kindergarten should consult Symon's *Object Drawing*, where they will find not only useful advice but beautiful drawings.

As soon as the pupils have learned to govern their hands and manipulate the material, they are ready to express more elaborate thoughts and to describe more elaborate objects. A little boy of five years one day came to the teacher and pulled him to the blackboard. 'Look,' said he, 'this is what I saw yesterday.' He drew a long curly snake, emphatically a snake, on the blackboard, and in front of it a curious little object which the teacher was unable to recognize. In silence he rubbed out the little object, and drew it again in the snake's mouth; rubbed it out again and drew it in the snake's throat; once more rubbed it out and drew it in what he believed to be the snake's stomach. Then he joyfully expounded his riddle: 'I saw a snake. It ate a frog.' This is typical of what

the children are ready to do. They are prepared to tell a story, or describe events, and the teacher should be ready with suggestions likely to interest them, as, 'Tell on your paper what you did this morning at the river.' 'What did you see singing on the mango branch this morning?' or—from the class story of the Pied Piper—'How many mice came running out of the mayor's house?' This stage of drawing corresponds to the free play stage of the kindergarten game.

Chalk and the brush should be used equally readily and equally frequently by the little ones; and at no stage or at no exercise must the teacher forget his ideal of thoroughness, and accuracy, and satisfactoriness of workmanship.

(2) The second stage of kindergarten drawing corresponds somewhat to the second stage of the kindergarten game. As a definite plan began to show itself in the game, free play became the organized game; so now in drawing, when the pupil has discovered the possibilities of his materials, he proceeds by systematized efforts to aim at more elaborate and difficult work. Let us assume that the pupils of the first class are ready for this systematized drawing, though occasionally the pupils of the upper infant class show themselves quite ready to begin it. The first subjects will be flat objects, or objects that in the distance appear flat, such as the school wall, doors, windows, picture frames, a tall chimney, a distant hill, a distant tank, the western sky in the evening, feathers, butter-

flies. Objects which are never found naturally flat should not now be flattened out for drawing subjects. Leaves and flowers for example should not be flattened for drawing, though fallen leaves may quite well come at a later stage. If pupils begin to be familiar with flat leaves their studies of plants and foliage even in the highest forms will be vitiated by a superabundance of such. The teacher should be careful when selecting fashioned objects to choose only well-made, pretty objects showing one colour at a time, a child being unable to deal rightly with more. Pretty blues are his favourite colours, and his taste must not be warped by presenting him with gorgeous mixtures of bad colours. Neither must he be given little objects only to study. Big objects at a distance, where detail cannot be observed, are as important as the more accurate, detailed study of objects seen close at hand. Looking into the distance refreshes and exercises the child's eyes and his brain in directions that are too frequently neglected.

Before proceeding to guide his pupils in the rendering of shade and colour the kindergartner should read one or two good books on this subject, such as Ruskin's *Elements of Drawing*, and should himself have had one or two lessons in water colour sketching, in order to learn to see colours truly, and to guide his pupils to a right, if elementary, notion of colour. Pupils of the first standard will first of all show, with black crayon or pencil, distinct fields of light and shade in their subjects. A shining

mirror in a frame would be drawn with light, pencilling to show the glass, and dark to show the frame. A tall chimney would show bright, distinct sunlight on one side. Similar objects would be drawn in colour, pencil and colour being kept generally together. It would save much time and effort in the higher classes if the pupils at this earliest stage learned to see and show the highest light in every subject studied by them.

As soon as the pupils have learned to draw flat objects well and truthfully they are ready to show perspective in their drawings. This again is a matter of seeing, and so several lessons should be devoted to *seeing* things as they really seem. These lessons would come at the end of the first or in the second class. Circular surfaces are seen to grow more and more elliptical in varying positions. A dark shadow is seen inside, and light on part of the outside of a hollow vessel. The position of two similar objects is noted, one being in front and bigger, and one behind and smaller. Very many interesting and beautiful subjects can be found requiring no more from the pupil than a skilful use of parallel straight lines, circle, ellipse, black and white pencil shading, and ability to note the relative position. This, with colour work, will be found sufficient for the whole year in the second class. Fashioned objects forming suitable studies at this stage are large seed pans, vases, bottles, brass pots, lamp globes, buckets, baskets without handles, cotton reels, coloured silk reels, tumblers. Some

easy nature studies are large fruits and vegetables, smaller prettily coloured fruits and vegetables, section of a tree trunk, spotted eggs, caterpillars, flowers of the convolvulus type.

In the next class the very difficult rectangular prism form should be introduced; but in this case also one or two lessons in *seeing* should precede the drawing lessons. When once this form is thoroughly mastered a great variety of new subjects is introduced. Books, boxes, houses, gladstone bags, chairs, tables, and a multitude of other fashioned things lie ready to hand with their possibilities of still further variation, if simple shadows and tones of colour are noted.

Of course the classes must not be kept to any rigid order of subjects. The above broad sections show useful gradations so as to cover the first essentials of drawing. But while these general lines of work may be followed in the different kindergarten classes, there will also occur a great deal of work that cannot be systematized. In all classes boys will be encouraged to draw or paint, in their free time, anything that interests them or arouses their admiration. Story-representation will continue throughout, giving place in the third class to illustrated letters, or accounts of historical and other events. Animals will be freely drawn, and will appear among the subjects for drawing of the third class. The pupil will go out of doors to draw animals and out-door scenes. A great deal of nature drawing will be done. The infants

may make an attempt to describe a sunset with their chalks; the first class may describe the tank, the fish, and the rain; the second class may draw trees or a whole forest, and the third class may illustrate in their nature diaries any flowers, insects, birds, streams, or hills that have interested them.

There are three stages in the kindergarten drawing lesson:

1. Seeing carefully, in silence, the subject of the lesson.

2. Seeing again in the mind the picture that is to be made.

3. Making the picture with pencil or brush.

The pupils of the lowest classes should use the blackboard and plenty of rough brown paper and country white paper; the first class pupils might use large brown paper drawing books as well as blackboards. The upper classes should use white paper books and brown paper books stitched by themselves. They also should know how to cut out and mount their best drawings so as to make them into dainty wall pictures. The *passe-partout* picture mounting used so commonly to mount favourite prints makes very pretty school pictures. The school could quite well provide a supply of this material sufficient to provide each class with two or three dainty mounts. The cost of such a supply would not be over five rupees. *Passe-partout* mounting may make a regular, useful, kindergarten occupation.[1]

[1] See chapter xi, occupation 6.

Drawing is the child's means of expressing his accurate observation of what is beautiful. Drawing enables him to utter the joy of his appreciation of the beautiful, however simple the beautiful thing may be. But that the child may begin to feel and appreciate beauty, teacher and children must arrange beautiful things in the school surroundings. We have already seen that the walls should show good prints, and the best drawings of the children and teacher. There should also be a large bunch of fresh flowers or green foliage in the room, on which the children may involuntarily rest their eyes. The child is receiving impressions from every part of his surroundings; and, long before he begins to record his impressions with the pencil or pen, he is being prepared for expressive work. If his eye becomes accustomed to delicate colours and pretty forms, he will be predisposed towards such when the time comes for him to begin trying to record them in colour, form and language. The children, therefore, should learn to gather and arrange flowers for their own class room, and to bring their rose and jessamine garlands from the marriage ceremony and other gay festivals; but never must the hideous paper and tinsel garlands and bouquets of the bazaar find a place in the school or near it. Children who have been brought up among green leaves, fresh blossoms, and gay gardens will, by and by, learn to feel unhappy in the vicinity of the tinsel garland.

LESSON. Drawing. A first lesson in perspective drawing—a seed pot, about three feet in diameter, from the garden.

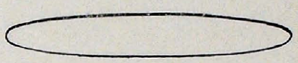
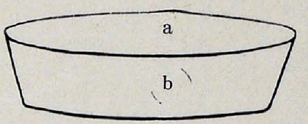
CLASS. Second.

TIME. 30–40 minutes.

MATERIAL. B. pencils.

NOTE. This class has already learned how to draw flat objects, and to show the mass shading of these. They have also practised ellipses, etc. on the black-board.

STEPS	METHOD	REMARKS
1. Children note one or two preliminary features that will help them to begin more or less correctly.	The lesson may begin in one of two ways: (1) pupils, without guidance or suggestion, try to draw the new object. This preliminary effort would be best made on the blackboard; or (2) ask the pupils to outline the object with their pencils in air, tracing only the lines they see. If they then watch each other, they will discover that their tracing of the top of the pot shows not a circle but an ellipse, and their tracing of the bottom shows half an ellipse.	

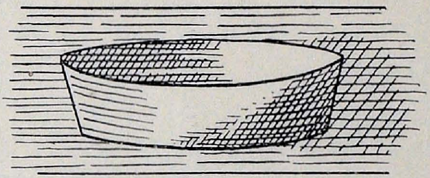
Steps	Method	Remarks
2. Drawing	Having gained this knowledge the pupils proceed to make a full page drawing, using no rubbers but keeping at the original ellipses till the general outline grows satisfactory.	
3. Shading.	Just as in their first class flat drawing the pupils have learned to distinguish between dark and light portions, they will here proceed to see and express two separate fields (a) and (b) each showing dark and light parts. At this early stage they should note and remember that the open space (a) at the mouth of the pot shows its dark and light parts at sides opposite to the dark and light portions on the front space (b). Pupils when asked can explain why this is so. The pupils now finish their drawings as far as this. The thickness of the rim need not be shown in these first lessons, unless pupils naturally note it and wish to show it, because this is too difficult at this stage for the average second class pupil.	

4. Mutual appreciation and criticism.

When the drawings have been finished as correctly and daintily as possible, the pupils should examine each other's drawings, noting their own defects beside their neighbours' excellences and their own excellences beside their neighbours' defects, improving whenever they feel improvement to be desirable. If the first attempts are not satisfactory a second study of the same subject will be made at next drawing lesson, and the first lesson may finish with a B B drawing by the teacher, which is rubbed off before the second lesson begins.

The finished drawing should show the points noted in the illustration, namely:

(1) light and shade on object.
(2) shadow on table.
(3) slight shading on background, if background is not a white one.



DRAWING. A lesson in backgrounds.

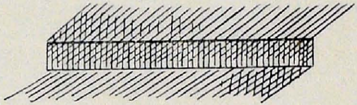
CLASS. Fourth.

STUDY OF. (1) A picture showing a simple background—Zorn's *Fisherman.*[1]
(2) Drawing of a background, large, in one colour, preparatory to placing objects in it.

PLAN	METHOD	ILLUSTRATION AND REFERENCES
1. Study of picture.	Pupils are shown picture that they may see first the prevailing 'tone' of the colouring; then the outstanding scene in the picture. Why does a picture have a prevailing tone? The two figures are the outstanding features. Of what value is the further detail in the picture? Thus pupils see how single objects in themselves, such as they have been drawing, are much less beautiful than objects with a setting of beautiful surroundings. This lesson is to introduce them to backgrounds upon which they may place their objects more effectively than they have up till now known how to do.	A dark object is white in bright light. Pupils note how, therefore, in beautiful drawings colours should harmonize.

2. Pupils select a background.

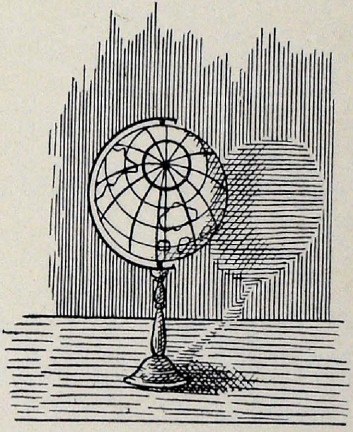
Select a background, say, of this kind:



Discuss its tone and begin to wash it in, in colour, faintly. No outlines should be done.

The pupils already know how to render light and shade, but they should be questioned to ensure correctness in the present instance.

They are helped to their selection by the wall and the ground of the exhibited picture.



[1] See *A Hundred Famous Paintings.* Cassell

Plan	Method	Illustration and Reference
3. Discussion as to what would suitably fill up the background.	If they have chosen a platform, for instance, a large brown vase will suit as an object in the foreground. If the wall is chosen, a globe, or a large block of wood, or a thick cylindrical object of any kind, will suit. Discuss the colouring first with the pupils.	N.B. It is better to keep the background faint till the painting is nearly finished. Pupils can tell why.

NOTE. The next lesson should be more definitely prescribed; the object might be painted first, and the background afterwards carefully washed in around it. Then an orderly method could be decided upon, as:

1. Faintly paint the outstanding object.
3. When this is dry wash in background faintly.
3. Finish object.
4. Finish background.

Or

1. Paint background leaving object untouched.
2. Paint object when background is dry.
3. } As above.
4. }

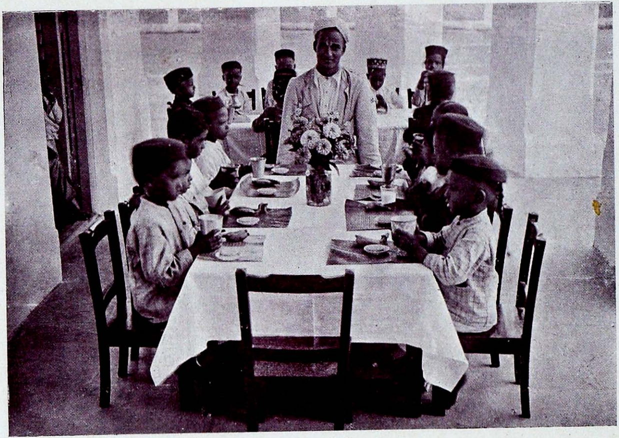
VIII

Courtesy

THE children of the kindergarten must grow up in kindness and courtesy as naturally as they grow in height or understanding. The spirit underlying the forms of courtesy is the same in the East and the West. The forms in which the courteous spirit expresses itself are of course very different. Hence this chapter should be written only by a patriotic, cultured Indian gentleman or lady versed in the finest forms of the courtesy of the country, but above all possessed by the spirit of gracious, courteous kindness towards every man, woman and child, first in India, and then in all countries. Accordingly I give here merely a description illustrative of the training in courtesy common to English kindergartens, and one or two illustrations of how some of the English forms have been welcomed and appropriated without effort by little South Indian boys and girls.

The most beautiful kindergarten I know is that attached to the Froebel Institute in London. Here the teachers are all cultured and accomplished women, and the children are the little sons and daughters of cultured and thoughtful parents. The little ones come to school in the morning in the care of their nurses whom they have always been

accustomed to address with politeness. The well-trained child says 'Please nursie, will you take off my coat?' requesting, not commanding; and says 'Thank you' to the servant as politely as to his father. They greet the kindergarten teachers with a happy 'Good morning', not vociferously, but joyfully, and then they all assemble reverently to sing a 'Good morning' song to the Father in heaven. They step about softly while in class, move their chairs from place to place without scraping the floor, banging against each other, or making rough noises. Amid the eagerness of talking they soon learn to wait courteously with their own stories until any other little speaker has finished. The quiet grace of the class room is wisely balanced by the healthy liberty of the play-ground, where of course boys and girls must shout, and shout with a will, where they must bound and bound wildly. The pupils learn also not to hustle out and in, but to wait their proper turn. Big boys and girls—for the institution encourages co-education—see that the little ones are made happy before they abandon themselves to their own games; and it is very pretty sight to see, for instance, a big rosy-cheeked girl leading to their play two tiny little tots of three, one in each hand. In the middle of the morning lunch comes, and work ceases. Snow-white cloths are spread on the table; glasses and plates are laid in their places, and lunch is brought in. The little ones stand round the table, clasp their little hands, while the teacher says a 'thank you' to



LUNCH WITH THE TEACHER

the Giver of all good. This thank you or grace is in simplest child language and in rhymed form. Good manners require dainty table habits which the children very early learn. Greedy, hasty eating is of course impossible; thoughtfulness for others is essential, and 'others' are helped before 'myself', not effusively but quietly and naturally.

At the lunch table all sorts of matters are talked about; the incidents of the children's homes, the teacher's new dress, games, John's or Mary's birthday party, or perhaps the work of the morning.

In some kindergartens there is also a very pretty little function, afternoon tea, to which visitors are invited. The table is neatly laid out and the bigger girls and boys learn to attend to the visitors, carrying them dainty little baskets of cake, while the teacher pours out the tea. To invite visitors to the afternoon tea of a particular class may be a special privilege given to a class that has won some special distinction, as success in a game, excellence in a particular subject such as painting, and so on.

All good manners are based on consideration for others; but consideration for others means not only doing what is kind and courteous towards them, but refraining from whatever is unpleasant or ugly in one's own behaviour. No child even in the most humble kindergarten should be ignorant of the use of a handkerchief. Many petty habits that are essentially ugly and vulgar are far too common even in well-conducted schools. These require eradicating at the hands of Indian teachers

who know what kind of behaviour is cultured and in good taste, and what is ugly and vulgar.

Indian teachers, while preserving their own forms of good manners, may unhesitatingly teach their children some of the forms of the West, if these forms are not mere conventions but rather aids to graceful behaviour. In an English May-pole dance partners bow to each other and the one leads the other gracefully by the hand to the ribbons. In an Indian kolattum, done by the pupils of the infant and first classes, the elder pupils choose out partners from the younger class; the pupils salaam to each other gracefully, and the elder leads the younger to the ribbons, taking him back to his place at the end of the dance.

Then the courtesies of the boy to the girl are as beautiful and as essential in the East as in the West. In a kindergarten of a hundred and fifty boys there are, say, half a dozen girls, this being the proportion of girls that will attend a mixed school of caste children. These girls can quite well become, without being at all spoiled, little gracious queens of such a school. The boys should learn to treat them with courtliness, providing them with seats before themselves, letting them pass out first from class room and assembly hall, and on all school occasions giving them the place of honour. In India courtliness of the man to the woman, of the boy to the girl, is particularly appropriate, for the Indian woman is essentially gracious and queenly, and all that remains to be done is that the man should frankly and

publicly acknowledge this innate right of hers to rule by grace. She is also acknowledged to be the weaker and as such requires the courtly protection and consideration of her stronger brother, which should find its expression, even during the kindergarten stage of boyish courtesy, in definite forms.

Then all kindergarten pupils learning English can quite well learn to say 'Please' and 'Thank you', and various other expressions that the English-speaking person should know how to use nicely. A fourth class boy was asked by the teacher whether he would please bring her class English books. Full of eagerness the boy rushed off at once. Half-way upstairs he stopped short, turned round and called 'With pleasure, madam,' then breathlessly sped on again. Another day two English visitors, an inspector and another gentleman, came to the same class. Immediately two boys leaped out of their seats, and ran out of the room. The teacher crimsoned with anger; the visitors looked, astonished, at the teacher. But, to the relief of all, the two culprits were immediately seen returning, each carrying an armchair which they courteously placed at the visitors' disposal. In both cases the spirit was right, and the manners growing. The captain or monitor, or any other class officer, should make it his duty to see that the visitors to the class are provided with seats; and the teacher, as frequently as possible, should allow the children to 'do the honours' sometimes along with himself, sometimes independently, when visitors come.

IX

Trustfulness

TRUTHFULNESS, of which we have already spoken, and trustfulness are naturally correlative; but to destroy the element of suspicion, and to liberate a spirit of trustfulness, is a task that the Indian teacher must not leave to chance. To begin with he must trust his little children. If he is what every teacher ought to be, an utterly true man, there will be no question of distrust of him on the part of the pupils. Very frequently evil motives are engendered in the minds of the pupils by the teacher's own suspicions. Froebel points out that, generally speaking, a child's motives are either good or neutral, not bad. A little boy aims a stone at a bird on a tree or on the wing. He has no thought of the possible pain to the bird; he merely feels the artist's pleasure in an excellent piece of workmanship; he is rejoicing in the power of his eye and arm. A bad teacher will say, 'You cruel wretched boy! How dare you torture the bird'! A wise teacher will say 'What beautiful aim; but how cruelly the poor bird must feel the pain'! and will direct the boy's skill to more difficult and less ugly ends. A teacher must never suspect his class of dishonesty of any kind, since that is the best way to foster dishonesty. Trust

will generally put upon his honour the child with a tendency to dishonesty. If a teacher is not suspicious but sure of a bad taint in one of his pupils, he must, after talking seriously over the fault with the erring pupil, tell him that he is now going to be trusted, and the teacher must show openly, before the class, his complete trustfulness by giving the child little commissions that will call out honour in the very directions where he previously practised dishonour. Here is an example.

In the infant class, where tendencies have not yet become vices, a little fellow showed himself excessively greedy, always appropriating the longest sticks of chalks and the best of whatever kindergarten material was being used ; and not only did he grasp the best but whenever opportunity offered he took as many 'bests' as he could, not always returning them. The teacher talked to the child, very briefly, emphasizing the great ugliness of greediness, and adding, 'Now you are going to be my little hero after this. I am going to let you distribute the materials and of course you will always give the biggest and best to little A who is such a tiny boy that he needs special care. And more, since you are going to be my hero you will always take your own last, and never dream of putting any in your pockets.' And thereafter the little culprit was entrusted with this daily heroic performance. Of course the teacher dared not thereafter search the child's pocket. He was 'upon honour', and suspicion would undo all

that could be done. It then became the teacher's business not to question, but to act according to his trust in the child. Such trust corrects and heals as few other things can do. He cannot trust if he *knows* wrong has been done, but he must never *suspect.*

But truthfulness must go hand in hand with trustfulness. If a child is known to be untrustworthy there must be no pretence of trusting. A teacher cannot believe that a child who has definitely deceived him has not deceived him. A class of pupils cannot trust a child who has deceived them repeatedly, and it is quite legitimate that an attitude of punishment should be adopted by his fellow-pupils towards the very bad offender. He may be 'sent to Coventry' for a few days, or a week, if he has proved repeatedly dishonourable.

All suspicion is despicable, but to suspect an innocent child of a fault he knows nothing of is hardly pardonable. A child falsely accused hates his accuser with a hatred which breeds unlimited wickedness. There are young men, long beyond the school teacher's control, who have nothing but intensest, cherished scorn for the greyheaded man who in a fit of suspicion insulted their boyhood with distrust, or false accusation, or false punishment. It is surely better in a great trustfulness to fail to accuse the guilty, than in an odious distrustfulness to accuse the innocent boy whose honour is dear to him. A teacher must have no dealings with what lawyers call circumstantial evidence.

He must trust, or, in certain knowledge he must rebuke. Trust is as surely the basis of friendship between child and teacher as between man and man, and there is no more satisfying reward to a teacher than the friendship of a little child.

Teachers of every grade and creed will find in Professor Hogg's *Christ's Message of the Kingdom*, —seventh week's study—a great exposition of the beginning and the end of a right man's attitude to dishonest people, and wrong doers generally. If teachers in India, and in other countries, comprehended the ideal attitude of man towards man, if they realized the supreme insult of suspicion, and the meaning of the revenge of love, the children of India would go forth in their turn with an attitude towards their fellow men that would make dishonesty impossible, that would vindicate the omnipotence of love, making trustfulness inevitable and universal.

The difference between the children of a school where trust reigns, and those of any other school is like the difference between a fussy, petty, incompetent person, and a person exhaling restfulness and healing. In the presence of the latter we feel assured that there is sufficient competence hidden in him to carry him rightly and triumphantly through whatever he undertakes; and we are rested and gladdened by the assurance. In the presence of the former we know that nothing is certain, and we are made anxious and unhappy. A teacher with a great trust, or faith, in his pupils

infects them with the restfulness and healing that is part of his faith. His faith binds up the little, injured, warped minds that may be present; it is a wholesome health-giving influence. Childhood is, above all else, trusting. Therefore education in trustfulness, except in cases of marred children, consists chiefly in the negative work of keeping outside of the school all suspicion, and all secretiveness.

X

Creativeness

MUCH of the effort of little children directs itself towards discovery. The student, in order to make his own psychological observations, should choose children from as differing conditions as possible and at graded ages, and should study, say, half a dozen of each age, tabulating the statistics gathered. He will notice probably how children of from one to two years of age like fitting things together, fitting lids on to boxes, and similar experiments. He will notice, too, how some children like arranging things in straight rows, or piling them in order, one above another. He will notice, too, that at this age, or even earlier, they are attracted by regular rhythm and will beat time with head and hands to any music that pleases them. From two to three or a little later children are analytical in a primitive way. They dig holes, cut what can be cut, or break what can be broken. They will thoughtfully dig out the eyes of a doll, pull out drawers from tables and upset them, and so on. The power of analysis having been once established, children proceed to synthesize, to construct, and the lid-fitting stage reappears with enhanced emphasis as what Madame Montessori might call the dress-

buttoning stage. And so the student would proceed, studying successive child-stages, and providing for himself original bases from which to direct the creative efforts of his pupils. In Napoleonic times Froebel made such observations for Europe, and gave to the schools of Europe and America his splendid series of gifts and occupations. In our own times Madame Montessori made them again for Rome and invented her didactic apparatus which shows the modifications of the Froebelian apparatus inevitable to Rome and a later century.

But Indian children will not develop their creative powers over dress-buttoning and boot-lacing. The two European kindergartners we have mentioned watched European children using whatever European material lay to their hand, and invented their systems in accordance with their particular observations. Indian kindergartners must carefully and scientifically watch Indian children using Indian materials, and must invent Indian apparatus and an Indian system if they would do successful kindergarten work. Also they must remember that while much of the apparatus and method for the youngest children of the western kindergarten may be suitable to children of the same age in India, correspondingly young children are very seldom found in Indian schools. The kindergarten of the West uses the Froebel and Montessori apparatus for children of from three and a half to six years, while in the state kindergartens of South India children of under five are seldom found, and

home kindergartens are hardly even in an incipient stage.

There is, in the development of each child, a stage, a psychological moment, when he can best be introduced to different directions of knowledge. While it is possible to state with considerable accuracy at what ages various kinds of sensations are first consciously experienced by him, and when various new activities show themselves in him, it is much less possible to state with even approximate accuracy what particular objectives are rightly introduced to the child's attention at particular stages of his growth. As an example of this difficulty we have a careful philosopher like Rousseau introducing his boy to the art of reading at the age of twelve, while Edmund Gosse introduces his boy to Greek at the age of three. There remains, however, to the teacher this consolation, that if he introduces a particular objective at the wrong age the pupil will use it according to the stage at which he finds himself. A child at two years old will use a black crayon to disfigure white walls, but at twleve he will use it to draw horses. Therefore, in the description of kindergarten occupations or hand-work exercises which follows, teachers must remember that the age of the child will determine the use he will make of the materials and apparatus provided. Children of from three-and-a-half to seven years of age find themselves almost exclusively through the medium of things. They express their mind-pictures by things; they gain a

new knowledge by experimenting with things; their new creations are arrangements, or re-arrangements of things. The adult artist, of course, is restricted to things in the same way. But there is this difference: in the case of the child, thought-processes leap into activity in the wake of the manipulation of things; in the artist the manipulation of things follows in the wake of completed thought-processes. After the age of seven the child becomes more of an artist; so that the character of the handwork of the upper kindergarten appears to be the psychological inversion of that of the lower kindergarten.

XI

Handwork

called in the youngest classes

Occupations

KINDERGARTEN students studying this subject should read Lois Bates's *Kindergarten Guide* where a very full account is given of the Froebelian occupations for children of from three to seven years of age; also Margaret Swanson's beautiful book, *Educational Needlework*, which teachers, whether of boys or girls, will find a reliable guide to the arrangement of handwork on psychological lines. The A. L. little books on *Wool-modelling* and *Raffia work*, Ed. S. Lay's excellent series of books on *Constructive work*, Agnes Walker's *Needlework* for help in cutting out garments for boys or girls, Farrington's *Clay-Modelling*, Hammond's *Modelling in Cardboard*, will all be found useful.

I. Sand-modelling

Sand-modelling is a common and good occupation for infants. The sand play ground should be thickly sanded. If a proper playground is not available a very large blackboard may be converted into a sand-tray as a substitute. The variety and

value of sand-modelling depend on the particular class and teacher. It is impossible to elaborate a scheme, but a few common examples of the work of an infant class in this direction will indicate some of the potentialities of sand as kindergarten material. First there may be the pit-digging or mountain-building day, followed by the day spent in cutting up the ground into well-watered, accurately measured paddy fields. Then there may be the great sand-carting day when heavy loads of sand, neatly packed, are carried in carts from the river bed to the mortar-mixing ground. The carts are made of old tin or wooden boxes, with a hole bored through in which a string is inserted as cart-shaft. The river bed has been dug in the sand. Again a great occupation hour comes at the close of the year, when a town is built. Cardboard houses, wells, trains, lighthouses, pillar boxes, have been presented by the upper class pupils, teachers, higher form boys, parents, etc., during the year. These are brought to the sand-ground and a discussion takes place, after which the town is laid out, each building in its proper place, with green woods in the neighbourhood, and every other modern blessing that the mind of a child can imagine. There may be a cooking or mud-pie day, a scrubbing day, a brick-making day and so on *ad libitum*. The order of a sand-modelling lesson might be:

i. Short discussion of the subject of the lesson.

ii. Apportioning of duties of each pupil, with selection of material required.

iii. Modelling.

iv. Tidying up of the playground after the occupation has been finished.

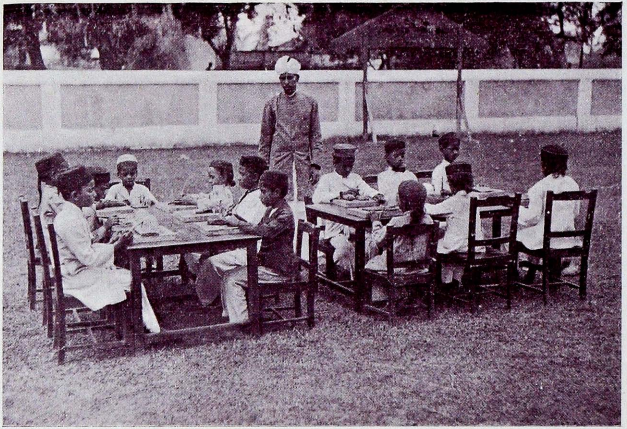
Sandwriting, designing, and kindred occupations afford too much scope for mechanical work, and too little scope for creative ability to be desirable in the kindergarten.

II. Blockwork

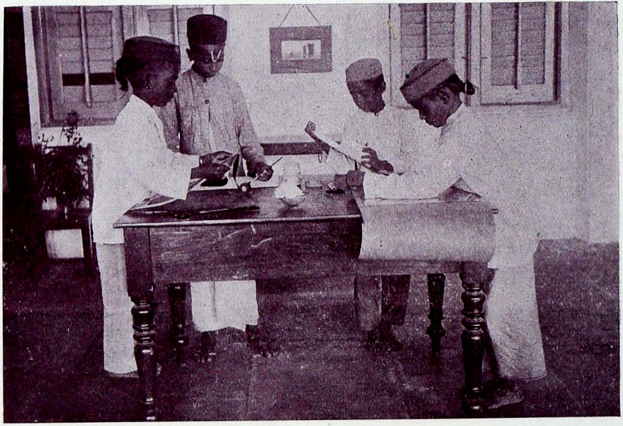
There are many kinds of blocks ranging from the simple 'gifts' of Froebel to the most complicated boxes of architectural blocks. Much of the didactic apparatus of Dr. Montessori is also of the same nature as Froebel's gifts, particularly her three arrangements of cylindrical blocks. For an infant class, however, a supply of elaborate blocks is unnecessary. Froebel's gift III boxes are always useful for the youngest children, and, where there are children of three, the cylindrical blocks are also useful; although a little boy of two and a half years has been known to master their subtleties in one morning. But, for all stages of infant class pupils, what the teacher will find most popular, and always popular, is a very large supply of two inch wooden cubes made by the local carpenter or in the school workshop. There should be several of these, to which the children should have free access during all play and handwork periods. With these the children will invent their own occupations and will enlighten the teacher as to the great number of

uses to which blocks may be put. One or two very small children will sit down, time after time, to build a tower, till the tower falls to pieces with the burden of its height. Some children will lay out gardens with minute accuracy; some will build staircases; some I have seen unhesitatingly attempt to build Government House and its gardens as soon as they had returned from a visit to those gardens.

When the children are first learning to use blocks the creative part of the work should be left entirely to themselves, but, in order to guide the children to the most skilful manipulation of their blocks, gift lessons should be given shortly after the block-work begins, and the method of the gift lessons should be then transferred to the blockwork occupation. For this gift III is most convenient. A gift lesson, as taught in the Froebel kindergarten, is appended which will demonstrate the method of dealing with block-work. The order, skill and accuracy which is thus unostentatiously introduced into the simplest of all his hand work is of great importance to the child, for it will become a habit that will persist through the more utilitarian and difficult work of the later school, and of his whole later life. The teacher must carefully watch this part of the work, leading the pupils not merely not to tumble out their blocks on the floor in helter-skelter fashion, but to enjoy the rapidity, and order, and simple beauty of turning out their blocks and replacing them with the same grace as they showed in manipulating their gifts.



CLAY MODELLING



PICTURE FRAMING

Also the teacher must see that block work never degenerates into listless repetition. As soon as one piece of work has been well done something more difficult must be attempted. This is the principle that Thoreau of America obeyed, when he abandoned pencil-making as soon as he had produced a perfect pencil. Blocks are comparatively obedient to the child's will, and therefore give much opportunity for creative expression.

III. Clay modelling

This is an occupation suited to a slightly later stage. There are various kinds of clay. For home kindergartens, or very small infant classes, plasticine is very suitable, but it is too expensive to be popular in large kindergartens except where the pupils are wealthy enough to purchase their own supply. The best material is the white clay used in art schools; but as this also is somewhat expensive most Indian schools use ordinary potter's clay, and in some schools, such as the Buckingham Mills Schools of Perambur, the pupils dig out and prepare their own clay in true potter fashion, baking their models as the potter does, to give them permanence. But it is not always possible to have models baked, and the results are consequently very unsatisfactory. It grieves a pupil much to see his best model, in spite of his best efforts, gradually breaking to pieces. The schools in the Telugu country use the following recipe for white clay: mix ordinary pipe

clay with ordinary cotton from the pod. Knead it with enough water to make a mixture of the softness required.

In order to prevent the unhygienic use of the same mixture by many hands, each child should have a tin box—such as a large empty biscuit box—and should keep his supply in his own care to be used by himself only. He should use it all in each exercise, avoiding little figures as he avoided little drawings. Only very satisfactory models need be preserved.

This clay mixture is also useful for plan-making and other demonstration work of the teacher. The apparatus necessary for each child is a little wooden tray measuring about fourteen inches by nine inches, and a wooden knife about eight inches long, sharpened at both ends. These can be made by any village carpenter, at a small cost; or less elaborate material can be provided by the boys themselves in the shape of a flat tin or old slate and a pocket knife. The transition class children, or upper infants, first begin clay work by finding the possibilities of clay, as they found the possibilities of chalks and paints in drawing. Their first models may be of much the same type as they have already done in block work and in drawing, and till the end of their year in the first class should generally be essays in high relief only. In the second class very simple attempts at low relief may supplement regular studies of the easier high relief models. For example, the second class is learning how to draw

ordinary bottles and chatties, and will therefore be ready to model in clay low reliefs of these objects. The third and fourth classes will gradually add to their carefully and well modelled high reliefs pretty models in designs showing leaves, fruits, geometrical patterns, etc. I have found also that fourth class boys enjoy modelling in chalk, and out of little blocks of country chalk produce very passable models of arches, houses, leaves and fruits, and even of animals' heads; so that once in two or three years, for perhaps a quarter of the year, chalk modelling might find a place in the fourth class time-table.

The order of a clay modelling lesson may be:

i. Tidy and careful distribution of modelling materials—trays, knives, water pots.

ii. Very short discussion lasting not more than three minutes—of the subject to be modelled.

iii. Modelling.

iv. Correction of mistakes; perfecting of work.

v. Pupils criticize and observe one another's models.

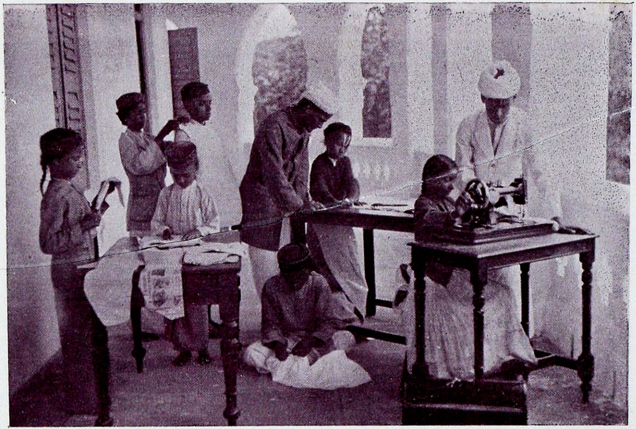
vi. Tidying up of the floor, neat replacing of materials, washing of hands. This item is very important.

IV. Paper modelling

This is the first stage of what later becomes woodwork or carpentry. The little child, having first experimented with his paper, learns to fold a square

piece in two. Exact folding is quite difficult, but the infant must not regard his first exercise as finished till it is done exactly. Whenever he has learned to fold a square piece of paper exactly in four, the way is opened for the making of paper boats to sail on the monsoon pools, and of other little articles bearing on the life of the infant room. The next step after learning to fold is to cut; and so the paper that was folded exactly in two has now to be cut exactly in two along the fold. These pieces are not to be discarded; they may be used for first lessons in painting, one being coloured to represent the sky, and the other to represent the ground. They may then be pasted into the brown paper notebook mentioned under 'Drawing'. These are the first three lessons.

A combination of cutting, folding and gumming gives many pretty things, such as large envelopes to keep cuttings, folding screens, boxes, trays, photo frames, blotting books, houses. This progressive paper modelling should be graded so that the pupils of the third class will have been able to produce models showing accurate and skilful workmanship, before entering upon the simple woodwork of the fourth class. The transition and first classes should confine themselves to work with thin paper. The second and third classes will be able to use knives and scissors in making cardboard models. Discarded cardboard boxes are within reach of most pupils and these provide useful material for this work.



TAILORING

Whenever a paper work lesson is over the pupils should see that their room is quite tidy. Not a scrap of paper should be seen on the floor, nor should it be thrown out of doors, but should be gathered neatly into waste paper boxes or baskets. Part of the educative value of this handwork is to teach the pupils to control themselves and their materials and to keep an atmosphere of beauty about them. If gum is smeared over person, floor, and desks the educative value is spoiled. Children should learn daintiness whatever work they be engaged in. A little thought helps teachers and pupils over many difficulties. A teacher who was continually annoyed by the stickiness of every thing in his room, after lessons when gum had been in use, invented a gum brush for his pupils by beating one end of the soft stem of a local shrub till the fibres separated out and made a very passable tool.

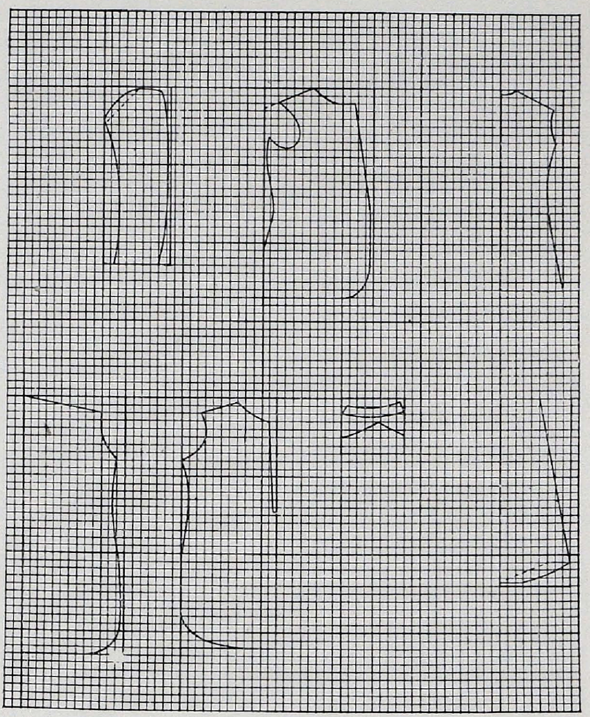
V. Sewing and Cutting-out

If paper modelling is done in the first class during part of the year it may be supplemented by sewing. Running, the first and simplest stitch in sewing, may be learned by hemming paper handkerchiefs, and embroidering on them, in plain running stitch, a simple pattern. The second class boys should provide themselves with calico handkerchiefs, stitched in the same fashion by themselves, and should be able to stitch muslin fishing nets, to be

used during nature study lessons, for catching fish in the tanks or rivers. The stitching of these nets is a very simple matter. Mounting the nets on cane rods is much more difficult. This difficult part of the work can be done by the boys of the fourth class at one of their handwork lessons. The handwork of half of the year for the second class might quite well be sewing; so that after they had learned how to stitch serviceable handkerchiefs, they might proceed to make school bags, caps, or any of the popular, easily made articles of an Indian boy's or girl's attire. They should cut out what they are to sew. For instance, they must cut out, embroider, and stitch together the two parts that make a cap, so that the finished article may be their own handiwork throughout.

At the end of the second class year, or the beginning of the third class, the boys may be introduced to systematic cutting-out. Their first exercises should be in paper, and the pupils should learn to cut out from such diagrams as that of a shirt for a boy of twelve, shown in Agnes Walker's *Needlework*. The cut-out paper garment should then be pinned or stitched together. Other garments can be cut by the third class on the same principle. For a few annas a reliable local tailor will provide the pattern of a boy's coat, cut to true size. This the teacher can easily transfer to paper marked in square inches, from which he can modify his diagrams to whatever scale he requires for demonstration purposes. Every third class boy might

provide himself with a shirt, and every fourth class boy might provide himself with a coat, as the result



of his year's handwork. Such handwork might cover half or three-quarters of the school year, or if necessary the whole year.

But mere mechanical measuring is not interesting. It will enliven and improve the arithmetic lessons of the third and fourth classes if the boys are sent to measure each other in true tailor fashion. Margaret Swanson in her *Art Needlework* tells all that is necessary about measuring. The arithmetic periods of a week or fortnight without interruption might be devoted to measuring and entering results for this purpose. The square paper diagram would thus be a much more explicable and reasonable thing than if the pupils knew nothing of tailor's measurings. Further, the arithmetic and handwork lessons would be one, and touched with real life.

The third and fourth classes, having learnt stitching in the second class, are now ready to finish their garments. This they may do, of course, by ordinary hand sewing; but it is much pleasanter if the boys may stitch their garments with a sewing machine. The haste and thoroughness of the sewing machine commend it to the boy, and to the adult, as the most sensible means of getting garments done quickly, satisfactorily, and with the least trouble. If a sewing machine is used it is of course necessary to begin by stitching much simpler garments than shirts and coats. Here we fall back again on satchels and handkerchiefs.

The reason why boys should be trained to do their own tailoring is not that we mean them to be tailors, any more than by training them to play football we mean them to become professional

footballers. Their hands and minds have been trained to do useful work skilfully. If they are not going to stitch their own garments in the future they are neverthless able to do it, and to do it well, should the necessity arise; and the knowledge is theirs, if not to use merely in reproduction, to apply in many other and different directions. And school tailoring has the advantage over many other school handworks that it provides the boy with something he or his brother or somebody else can use and enjoy, and this thought sends energy and skill into the workmanship. Further, whatever labour he himself learns to do well and painstakingly, he will respect, respecting also those engaged in such labour, however alien in caste or station.

VI. Picture framing

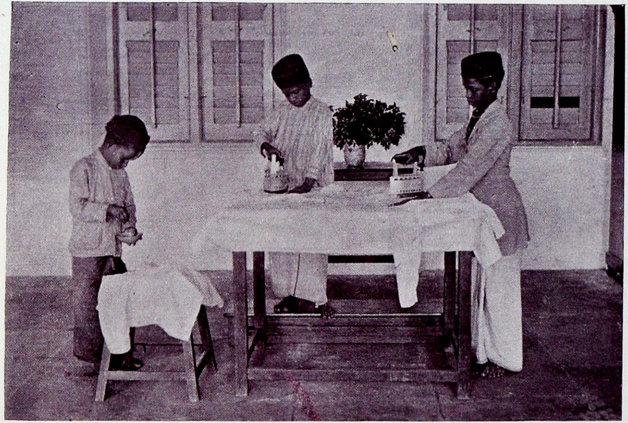
An occupation fit for the third or fourth classes that is likely to be popular for a time is picture framing with what is called *passe-partout* materials. The materials consist of *passe-partout* binding, brass rings, paper mounts of various colours, glass, photo-paste.

The picture is first neatly pasted on to a paper mount, the colour of which is in harmony with that of the picture itself. To strengthen this mount a piece of ordinary brown paper is pasted on to the back, the brass hangers being fixed between the mount and the brown paper. The picture is then laid on a thoroughly cleaned and polished glass,

and the binding, moistened with a sponge, is neatly put on round the whole, thus fastening picture, mount and glass firmly together. A black string is then run through the hangers. Boys can very effectively adorn their own homes or the school with such pictures, as many and as beautiful as they choose.

VII. Laundry work

This is an occupation that could quite well be included in a primary school curriculum as well for boys as for girls. It does not perhaps give much opportunity for creative ability, but it helps children to enjoy and to profit by the fruits of their own efforts. Every South Indian teacher knows how difficult it is for his children to appear fresh and clean in their persons day after day. Well-to-do boys depend on the dhoby and poor boys on still more unreliable means for the regular appearance of clean clothes. Therefore it would be a decided advantage if the pupils had free access to the school work-room an hour before or an hour after school, during which they might wash and iron their own clothes, and keep themselves thus in harmony with the tone of the school, where all dirtiness or untidiness is held in contempt. The school should provide the necessary material, which is very simple, one or two large clay pots, a deal table, a sheet, two easily heated irons, and a plentiful supply of soap being a sufficient outfit.



THE LAUNDRY

The teacher should be able to direct and help at this work as at all other work.

Like a knowledge of tailoring, a knowledge of simple laundry is not undesirable; every boy may profitably possess it, but there should be no compulsion. Only those pupils should do laundry work who wish to do it. A good teacher, however, can popularize any sensible and useful occupation. In the Challoner Street Froebel Kindergarten, in London, the pupils of the infant class, boys and girls, are taught—or used to be taught—to wash clothes and dust a room, before ever they learn to read and write, the reason being that these occupations help the particular pupils of that district to surround themselves at home and in school with those dainty conditions always extolled and encouraged in the kindergarten. But in this school washing and dusting appeared in the morning time-table; in ours washing and ironing would occur only outside of the ordinary day's work, until the enthusiasm of the teacher had made the occupation so popular among the pupils that it naturally took its place among the honoured labours of the school.

All pupils should learn to soak, wash, and rinse whatever clothes they bring to their laundry, using abundance of clean water for each process. They should know how to scrub, with plenty of soap and a brush, the inside of those caps that are difficult to wash, but that are worn year in, year out, till they fall to pieces. The pupils of the third and fourth classes should know how to iron the

handkerchiefs with which they have learned to provide themselves, their cotton shirts, and white veshtis. School dusters, towels, bandages from the medicine chest, and any other washable school material might appear regularly in the school work-room for washing purposes, though kindergarten pupils will hardly be ready to wash the table cloths used at lunch—if lunch be an institution in the school.

There are many other kindergarten occupations. Froebel indicates a great many for very little children, such as string work, ring laying, etc. But few of these find a place in the public kindergartens of to-day. Mothers will find useful suggestions, however, in his list for their babies of three years and under. The occupations chosen for a kindergarten should generally have special reference to the locality, condition of the pupils, and the financial condition of the school. The children of a little parcherry village for instance could hardly be expected to weave raffia baskets and to decorate them with silk linings and ribbons; while the pupils of a different kind of school would find this an excellent occupation. Again, there may be an occupation having particular reference to some other subject being taught at the same time. Supposing a class were studying the geography of Greenland, the pupils might spend the contemporary handwork time in modelling Greenland landscapes, snow houses and fishing scenes, in clay and white chalk.

THE LAUNDRY

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All these occupations would not, of course, be in progress at once. Infants like much variety, and they may have a fresh occupation every fortnight or may be engaged in two at once, one during the first half of the week, the other during the second. The first class pupils may have four or more occupations in a year. The second class may have three or four according to the kinds chosen. The third and fourth classes may have two, one for each term; or they may have one running throughout the year such as wood work, and one other during each term, as weaving for one term and tailoring for another.

Teachers must not mistake the place of occupations in the kindergarten. They are sometimes heard to say 'We have kindergarten for the first hour', meaning, 'We attend to the little, unimportant fetish of occupations for the first hour.' Occupations are not kindergarten; they are part of the work done in the kindergarten, neither more or less important than other kindergarten work. And of course it is caricature of the most foolish kind to devote the whole of the time of the baby class to finicking little paper cuttings, bead-designings, and the other fearful and wonderful farces called kindergarten.

SENSE TRAINING EXERCISES. Sound; Colour; Temperature (Montessori).

CLASS. Infants aged four.

APPARATUS. For (1) None.
For (2) Coloured papers (reds and blues) enclosed in little envelopes.
For (3) Water of three different temperatures, in glasses or metal pots.

PLAN	METHOD	REMARKS
1. Recognition of sounds. Soft—Hard. Low—Loud.	Contrast the voices of one of the pupils and the teacher. Children may note various differences. Draw their attention to the different degrees of loudness of the two. Let special pupils then produce two or three degrees of sound; or select other pupils with different voices. Give test notes.	Having learned to recognize the sounds, the children may make any comparisons that occur to them, e.g., the voices of the bees and the birds.
2. Recognition of colours. Shades of red and blue.	(*a*) Distribute envelopes as 'presents', pupils saying 'thank you'. (*b*) Let pupils divide teacher's specimens into two classes, the reds and the blues, the 'flower-colour' and the 'sky-colour'.	(*a*) Refer back to the terms used to describe the sounds. Which flower colour corresponds to the 'soft' sound, and which to the 'loud'? (*b*) Children can now name natural objects showing gradations of colour like the examples shown.

	(*c*) Decide on the palest and the darkest shades of red. Similarly blue. Give new terms, 'dark' and 'light'. (*d*) Arrange teacher's specimens in chromatic order. (*e*) Children examine their envelopes, and arrange the reds and blues there contained, in their chromatic order.	
3. Recognition of temperature, using terms 'cold' and 'hot'.	Children feel with finger tips the temperatures of the glasses of water provided, and arrange in order. They should also discover which part of their hand is most sensitive to temperature.	Compare as in (2) still using names in (1) for description in first instance. Children name degrees of temperature of their world—of morning, noon, ice, stone, flesh, etc.

NOTE. When the pupils have once learned to discriminate between two or at most three degrees of the same colour, temperature, etc., any number of intermediate degrees may be introduced, the occupation, which is secondary consisting in the selecting and arranging of the objects showing the differing degrees. To these exercises may be added similar exercises in weighing, measuring, recognizing forms, etc. In this connexion note the kindergarten game called 'The Mystery Man', where various gifts necessitating these sense-developing tests are given.

SENSE TRAINING EXERCISES.

A. LESSON. Gift III—Analysis.

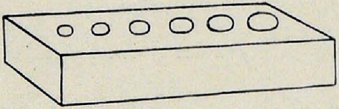
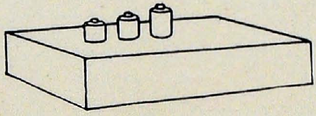
APPARATUS. Froebel's gift.

CLASS. Infants.

HEADS	METHOD	REMARKS
1. Examination.	In order to discover contents of box, pupils have to empty out these contents. This is invariably done hastily and recklessly.	
2. The contents are useful. 'Let us examine once more, this time methodically.'	The contents—8 blocks—are returned to the box, and to given drill are again emptied out so as to show: (*a*) the whole; (*b*) the two halves; (*c*) the four quarters; (*d*) the eight single blocks; This procedure introduces the child to the possibility of the further use of the blocks. Accordingly he may carry out either his own suggestion or the suggestion of the teacher, which is e. g. that he construct the story of 'Little Boy Blue' building his field as a beginning.	

3. Reconstruction of the whole.	The blocks are then returned in drill order to the box, reversing (*a*) (*b*) (*c*) (*d*) of 2.	
4. The use of the blocks as the pupil wishes, now that he knows them, and their possibilities.	The pupils now proceed to use their new knowledge, and to discover still further the properties of their box of blocks by independent building. The teacher should watch to see that the rhythm of neat and orderly arrangement and rearrangement is gradually being voluntarily observed by all the pupils.	This lesson is also a fairly advanced number lesson though 'number' is by no means its intention.

SENSE TRAINING EXERCISES. Observation record.
B. LESSON. Training in recognition, by sight and touch, of dimensions.
APPARATUS. Three sets of Montessori blocks.
CLASS. Infants aged four.

STEPS	EXPERIMENT	REMARKS
1. Set 1. Blocks with varying diameters only.  2. Set with varying heights only. 	These a group of the youngest infants played with. At first they used no judging faculties. They merely picked up at random and speculated till they happened to arrive at the hole that fitted. By the third attempt however several pupils 'judged', immediately singling out the right block for the right hole. This set proved the most difficult. As any brick fitted into any hole the children were contented to let them remain so. For a long time the varying heights made no appeal to them, and only when a student pointed out that there were smaller and taller blocks did any pupil make an effort to arrange them according to height. This exercise was repeated	One pupil for example, chose the fourth block after the first and placed it at once in the fourth hole.

	several times, but in no case done correctly.	
3. Set with varying heights and diameters.	These blocks presented no new difficulty, but were interesting to those of us who were watching as teachers. It was noted that the height made no appeal to the pupils; that they judged purely by the width of the block.	

NOTE. These block sets do not present valuable difficulties to the pupils. They are very soon mastered, after which they are discarded as uninteresting. Two very small children were happy for half an hour with the pyramid-blocks of the Montessori sets.

SENSE TRAINING EXERCISES.

C. LESSON. Tidying the infant room—classification.

APPARATUS. Dusters.

CLASS. Infants.

STEPS	METHOD	REMARKS
1. Removal, in order to dust, of furniture, etc.	If the previous two lessons are thoroughly mastered, the pupils will now be ready to carry their new discoveries into further service. Lesson A taught the pupils an orderly manner of taking things to pieces. Now the things—toys—in the almirah, the seats, the desks, are carefully removed in order, preparatory to their being dusted.	
2. Rearrangement. 3. Classification.	It is a fairly big step to go from judging dimensions to classification. The children look at their dusted materials, and proceed to arrange small toys on one shelf, large toys on another, books on another, blocks and other less toy-like apparatus on another. The seats are arranged so as to look nice; whether it be in straight rows, or in a semi-circle, etc. will depend on the pupils.	A simpler and prettier lesson which might well precede this one would be the sorting out of variously coloured flowers, arranging them in vases, and arranging the vases in the room.

XII

Religion

THE question of the teaching of religion in schools is an entirely different one from that of the place of religion in the kindergarten. While Indian statesmen, religious leaders and educational leaders are pondering the matter and waiting, there is a direction in which the kindergartner may go forward unafraid but with exceeding reverence: he may lead the child to know and revel in the beautiful. To live and move among the beautiful creates a passion for beauty and a hate for ugliness in every human who is not deformed and vitiated in his nature. And the passion for beauty is religion; not all religion perhaps, but of the very essence of religion. The passion for beauty is also part of the essential in our own life; it is not an expression of our life but what prompts expression from our life. It knits us with the eternal and the eternally real; it relates us to God the Perfect. To feel beauty, to recognize it, to be moved to respond to it, is to be religious, and to lead the children to do this is a clear part of the kindergartner's work.

The child of Froebel is surrounded from his birth by the religion of his mother. While the child lies

sleeping unconsciously in her arms, she prays over him to the Father of little children. She lulls him to sleep with purest, sweetest lullabies. She teaches him to lisp infant prayers to the unseen but, to her and her child, the undoubted God. He learns from her to commit to memory and to sing infant hymns speaking of the ideal infant Christ, and to recite *verbatim* passages taken from the history of the Christ. He is taught these passages because his teacher—Froebel, or the mother—believes them to be ideal literature which will help him to express his highest thoughts as these thoughts are born. Many of the words and much of the thought of these passages are for the moment beyond the child's comprehension, but will wed themselves to his thought because his thought and they will soon be correlatives.

Rousseau's child, Emile, on the other hand, is never taught his mother's religion. For fifteen years he wanders free with nature—whatever nature may be—as his childhood's friend. 'At fifteen he did not know that he had a soul; and at eighteen it is perhaps not yet time.' One after another of nature's lovely things sends him inquiring, though the inquiring mood is not to be stimulated. 'By and by,' says Rousseau, 'he will rise from nature to a search for its Author.' Then religion begins. Previously the physical man has been growing more and more perfect; the intellect has been constantly if indirectly stimulated; and this, for Rousseau, is the best preparation for the young man's inevitable intro-

duction to religion. This saves him from a host of fanciful and false ideas of God. His way of educating his girls in religion is curiously different, however. They are to have the religion of their mother. Their religion is to be regulated by authority. Religious duties to them are to be made 'pleasing'. They are not to be taught by questions, but are to be 'instructed'. Poor girls!

May not the kindergartner learn from both Froebel and Rousseau? May he not choose the choicest and most flawless religious literature, and particularly religious hymns and prose passages of a noble simplicity fitted to children; and while teaching his children these may he not take them into beautiful gardens, forests, by riversides, and other places where nature shows her loveliness? There the children may learn the power of silence as they learnt the power of language.

It is not possible here to indicate religious hymns and religious passages which might be taught to little ones; but it is possible to indicate one or two directions in which children might be led to see and understand the beauty of the world about them. Little ones may be taken occasionally in the early morning to lie among the trees, making no sound or movement. There they will see the birds and squirrels waking up, and will hear and see the subtle mystic life of the wood. In the cool of the evening they may be taken to the river's bank, or the edge of a pool or tank, where they may lie face downwards, again in perfect silence, watching the

little fishes and water beetles at play. They may climb a little hill, and, once more in silence, take into their being the pictures spread out before them. They may visit the garden just before sunset, lie down on the grass or among the flowers, always in silence, and feel the beauty of the flowers and their comrades the bees. They may sit on the roof of the school one night and watch the wonder of the heavens, or one special morning they may be taken to watch the sunrise. They may, with Dr. Montessori's well-trained little ones, learn to feel the inexpressible beauty of the silence of a little baby asleep in the teacher's arms. These are little wicket gates leading to the great and worthy kingdom of right religion, which is the right child's natural heritage, to which kingdom he belongs, but which is so hardly entered by the man who forfeited it, or was robbed of it, in his childhood.

XIII

Nature Study

AT this stage we may consider what has come to be called in all primary schools 'nature study'. In the kindergarten nature study is the child's means of coming into fellowship with the world about him. In the high school it becomes the study of specific sciences. In the kindergarten its more prominent aims are aesthetic and religious; while in the high school the utilitarian aim is conspicuously added. Therefore, to quote from Professor Thomson's syllabus, in the kindergarten the teacher's aim 'is the culture of the habit of observing and thinking for one's self, and at one's best, without books or helps, in presence of the facts and in the open air.' Thus he introduces the child to sources of endless enjoyment while he is yet young, and his ear quick to hear, and his eyes to see, what is hidden from the grosser adult who has missed this finer training in childhood.

Nature study teachers should read Dr. Rennie's *Nature Study*, Shoosmith's *Observation Lessons in Plant Life*, *Memorandum on Nature Study and the Teaching of Science*, by the Scotch Education Department. These books deal with general methods of Nature study. Cassell's *Popular Science* is useful

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because it is suggestive. The bulletins on botany sent out by Prof. Fyson of Madras should also be in the hands of teachers, who should further provide themselves with whatever other literature they can find dealing with the locality in which they work. The teacher will not teach what he reads in such books; that is contrary to the whole spirit of nature study; but he must know what he expects his children to know, so that he may answer their questions wisely and skilfully.

The field of nature study is everywhere—the jungle, the river, the garden, the tank, the isolated specimen, the sky, the weather, the human body. The child expresses his understanding of nature by silent wonder, exclamation, song, loving touch, and care. The boy begins to systematize his observations; he collects and records his impressions. We saw that the mother of the little child provided him with religious language to enable him to express himself towards God. In the same way the teacher may anticipate the need for utterance that is sure to arise, when the child watches nature, by providing him with a 'nature' language. That is to say the child must be able to describe colours, shapes, sounds and primitive emotions. It used to be fashionable to bring children up on baby language; now we are astonished to find everywhere children who use beautiful phraseology and a correct vocabulary to describe scenes and events that please them. A little child of four-and-a-half years spending her holidays in the Nilgiris asked

her mother to look at 'the purple-headed mountain'. A child of two and a half watching the sea and listening to its murmur seized his sister by the hand and cried, 'Come away, quick! The sea is laughing at me'.

Children are very sensitive to the poetic and the appropriate. Therefore contemporary with early nature lessons must come language lessons of various kinds. Since no form of language satisfies the child as rhyme does, he must be taught rhythmical, rhymed descriptions of the beautiful things he is likely to meet in the house, the garden and elsewhere.

> Whenever Auntie moves around
> Her dresses make a curious sound.
>
> *Child's Garden of Verses.*

> Under the greenwood tree
> Who loves to lie with me.
>
> *As You Like It.*

> The rain is raining everywhere.
> It rains on field and tree.
>
> *Child's Garden of Verses.*

This form of language lesson would precede any reading or writing lessons, for which it could also prepare the way.

Once a week, or oftener, there would also come lessons not only in singing but in description of sound. The teacher takes the lowest classes to the piano and plays or sings 'softly', 'slowly', 'loudly', 'quickly', 'joyfully', 'mournfully', etc. At the next lesson he invites them to sing a rhagam 'to

hush the baby to sleep', 'to show a happy heart', 'to show sorrow', 'to keep us marching well', etc. On another occasion during the singing lesson, they are invited, after the silent listening referred to above, to imitate the song of one bird and another.[1]

The first period of the morning is to be devoted to a variety of duties one of which is the arranging of the teacher's table. Whenever fresh flowers are needed, certain little ones are deputed to gather them, as large a bunch as possible. The pupils learn to sort these out according to colours or blends of colours and on the teacher's table is placed one day a bunch of flame-red gold mohur blossoms, another day the pink lotus or the golden calliopsis; another day a more gorgeous bouquet of yellows, blues and greens; another special day, as the result of a visit to Government House gardens and the kindness of a superintendent, a rainbow-coloured branch of flowers graces the room. These are first lessons in colour-description. By and by the pupils will apply this new knowledge not only in oral description but in description with brush and crayon, and in a short time they will learn to write the language of their description.

It is important that the pupils of the infant and first classes learn to listen and watch during their nature lessons. That is to say most of the study will be done during walks out of doors. When a

[1] See chapter on 'Singing'.

collection of specimens is desirable and possible, such a collection may be made; but it is fatal to allow any nature lesson in the lower classes to become a collecting lesson. Living creatures should not be collected under any circumstances. The museum is not for the little ones who love life and motion.

When infants are taken out for the nature lesson they should have some purpose upon which to centre their thoughts. The teacher gathers them around him, and directs them towards this purpose by a little talk: 'I saw a wood-pecker,' he says, 'digging into the hole in a tree in the compound; I wonder what it was doing.' And the tree is examined and the movements of the wood-pecker and other birds observed, and the pupils have begun the study of ornithology. Another lesson shows how some birds go in sevens, others in pairs, others alone; and the pupils name and learn to know such birds. In order to link this knowledge with other departments of their knowledge, the children play at bird charades, showing what they have observed of the movements and notes of these birds; or they draw blackboard pictures of them; or, if they are learning to write and read, they have a name-writing lesson, or a reading lesson compiled by the teacher, describing the excursion to bird-land. This is an example of the ordinary nature lesson of the infant and first classes.

In the classes above the first class the children should learn to record their observations with

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increasing detail and system, though at no stage in the kindergarten must the recording become the chief part of nature study. The pupils of the second class should have large record books, but the bulk of the records should be large drawings, names and dates. The third class pupils should have books showing definite classification columns, ruled by themselves, and the books might have two or three sections; thus, under 'Animals' might come columns headed, 'Name', 'Where found', 'Appearance', 'Habits'. Each page for written notes should be faced by a drawing page, and drawings and notes should be numbered to correspond. It is by no means necessary to accompany each lesson with a record lesson, nor to enter records of all the subjects studied.

A general scheme for each group of nature lessons for the third and fourth classes of kindergarten might be:

FIRST LESSON. Excursion.

SECOND LESSON. Careful study of discoveries made during excursion.

THIRD LESSON. Records.

Previous to the class excursion, which may be to a place a few yards away, or a train journey to a distance, a definite problem should be decided upon, and the excursion itself should be well planned out, as we do not wish our pupils at this stage to get into the habit of wandering hither and thither aimlessly, hoping that something interesting will turn up. For a series of common, sensible pro-

blems, teachers should see Prof. Arthur Thomson's appendix to the *Memorandum on Nature Study* mentioned above. But the best problems cannot be compiled in a series; they are discovered by the teacher who knows his subject and his locality. As the ordinary dissociated happenings group themselves around the subject that monopolizes our attention at a particular time, so all the things of interest encountered in the excursion will group themselves somehow around the problem that interests the pupils. A mass of unorganized information will be gathered and a limited quantity of specimens collected and carefully brought back.

Occasionally a whole day may be given up to the excursion, particularly with the boys of the two highest kindergarten classes. A great deal of other useful work, and of fun, is combined with the nature study done during such an expedition; or perhaps it would be more correct to say that, during a long excursion, the pupils study nature in its widest scope as comprising geography, history, astronomy, fun, and every study that helps people to know the earth in which they live and to enjoy it all as boys should. The fact that pupils are out for the whole day helps them to a bigger view of things actually and metaphorically. It is surprising to realize how accustomed most people are to near views of things, and how seldom the parts of the brain that deal with long distances are called into play. And yet the long distance view

is the truer for it reveals wholes not microscopic parts, and shows things fitting into one another. Near at hand pupils see trees and parts of trees. When they go to the top of a high hill they see the trees helping to give a landscape its character. Near at hand they see an ugly little hut. In the far distance the same hut is bathed in brilliant colour and has all the rest of the surrounding scenery helping to make it pretty.

After the excursion follows the second lesson when the varied information is discussed, when the teacher contributes his share of new and satisfactory knowledge, when the original problem yields an answer full of new problems that the pupils are eager to solve, some of which will probably become the problems of future excursions.

During the third lesson, drawings will be made and specimens mounted in order and with much care in the record books. Before mounting plant specimens, pupils must first press them neatly and dry them under weight. They must then either brush the specimens with paste and mount them thus, or lay them on the paper and paste very narrow strips of white paper across, seeing that the strips are arranged so that they do not produce an ugly effect on the page. Large specimens which cannot be mounted in the record books should be mounted separately on large stiff sheets of paper and placed in the kindergarten museum.

Zoological specimens should be preserved only very rarely, and the study of bottled zoological

specimens should find no place in the kindergarten. Fishes may be caught in the museum nets made during handwork lessons by the second and fourth classes. These fishes may be kept in the school aquarium—described later—for as long as is necessary, during which time their food must be provided and their feeding habits studied. The fishes should be returned to their original home as soon as they have been watched sufficiently. The same treatment should be meted out to any other living creatures which are to be studied at close quarters: they must not be kept in captivity longer than one or two days. Many interesting creatures can be intimately observed in their natural haunts. Others can have natural haunts made for them; for instance, the boys of the school can combine pleasure with profit by keeping beehives in the garden. A little asphalt tank makes an excellent rendezvous for frogs, water beetles and larva. Food scattered day after day in the same place amongst the trees induces regular bird visitors to come and be studied by their silent kindergarten observers.

Whenever the question of observing nature specimens arises, kindergartners must remember that in the kindergarten the children must become acquainted with nature's best, not with deformities. The kindergarten thus can never become a place for the keeping of captive creatures, frequently and with maudlin sentiment called pet animals. A caged bird, a rabbit in a hutch, a pet monkey, are all odious, and ugly, and pitiful.

Further, all specimens must be handled carefully and lovingly. It is no uncommon thing to see a teacher, as well as his pupils, seizing the most delicate blossoms with the same rough vigour one might use to hold a wild animal; nor is it less common to see living animals pinned out in the most barbarous fashion and mutilated without a moment's consideration of the pain endured by them. It seldom occurs to a pupil that a spider with its leg pulled out suffers atrocious torment; that a lizard with a string tied tightly round its neck, or a living butterfly or beetle with a pin through its body, or a wounded bird with a string round its leg, or a frog with pins through its four feet, is a display of horrible cruelty. Teachers must therefore be very careful to handle all specimens delicately and to insist that pupils do the same. Nature study must be joined with imagination and a spirit of reverence.

Many schools to-day have, as a field for nature study, a more or less extensive garden; but the school garden is often a poor little plot where a few straggling vegetables are cultivated, and where there is little beauty or luxury. However little the plot of ground is, it should be a garden; that is to say, it should contain well grown and beautiful things. Of course in many city schools a garden is not possible, but even there the qualities that a garden evokes may be cultivated by judiciously arranged plant exhibitions which we shall describe later. A school garden is seldom as beautiful as

the gardens attached to private houses, for which reason school gardening should be accompanied by visits to more beautiful gardens, that the more beautiful may supplement the more amateur and primitive. In the garden the pupil learns to appreciate colours, forms, harmonies. Here he learns to take peculiar pleasure in the results of his labour; for while the indoor studies of the kindergarten yield him beautiful results, his work in the garden yields him wonderful living things. Seed bears flower, and flower bears seeds, and much is returned for little. And so this garden that appeals in such all round fashion to the child must be arranged with a view to all round satisfaction. It should have one part given up to the cultivation of the most beautiful flowers. It should have a purely useful part where vegetables are cultivated. It should have a rich grassy part where the manifoldness and community of animal and vegetable life may lie open to view. It should have a rude, uncultivated part, upon which the child may expend his efforts, discovering the latent possibilities of the soil. Near by should be a pond or tank, so that the pupil may enjoy his water garden as he enjoys his earth garden. And in order that he may sometimes see isolated specimens for a longer time than is possible if he leaves them in the garden there may be—but it is not necessary that there should be—a little vivarium and an aquarium, the former a box three feet by one and a half by one, with a glass front and a perforated zinc cover; the

latter the largest glass vessel obtainable. There should also be plenty of small pots, boxes and seed pans, for the carrying out of individual experiments.

The kindergarten should provide gardening tools suited to the children. For every dozen pupils at work there should be half a dozen digging implements. The local *mumpti* is quite good. But the Christian Literature Society of Madras supply neat little forks which are almost as cheap, and easier to use. A crowbar, a rake, a hoe, a spade, a large fork, a basket, a dozen water pots are all necessary for each gardening class. Fishing nets and pails are required for visits to the larger tanks.

Some of the simple experiments that may be carried on side by side with the ordinary work of the garden are the observation and recording of successive stages in the life histories of particular plants and animals, seed experiments, comparison and contrast of habits of feeding and locomotion, in the highest kindergarten classes very elementary but, so far as it goes, correct classification, comparison of soils, and any other experiments suggested by the school. Teachers must never overburden their pupils with the keeping of garden calendars, but must keep the practical beauty of the garden itself always to the fore. What is true of the distant excursion is true of the visit to the garden. We perforce must see the garden at close range, because we labour in it, but to see it at its best we must sit on a distant wall, or climb to the

top of a distant house, or tree. The far view corrects and explains the near.

The garden is a little bit of nature given to the child that he may find out her secrets and grow in love of her. The right use of the garden makes the little child great.

If there is no school garden, the teacher can encourage gardening by periodical school exhibitions. The children are invited to grow their plants, large or small, at home. Then on the exhibition day they bring their pots showing whole plants, cut flowers, plates of vegetables, or anything else of interest. The pupils can also arrange to visit each other's gardens in small groups, while the teacher or teachers should be invited to solve special difficulties or to admire specially beautiful products. The school itself on exhibition day will be a valuable demonstration of the value not of school gardening but of cottage gardening. Exhibitions might be held twice a year, during which visitors would be invited. These visitors' days give good opportunities for training the pupils in the receiving of guests, and in the exercise of special acts of courtesy towards them. They also incite the children to learn all they can about the garden products of other pupils besides themselves, in order that they may adequately describe their exhibits to their guests.

A syllabus of nature lessons must be compiled with a view to the locality and the time of year. Seeds for simple seed experiments may be planted

almost at any time. Larva and kindred things will be studied towards the close of the monsoon weather. Silk worms will be reared when the mulberry and other green leaves are plentiful. Tank fish will be studied when the tanks are full. Fruits and seeds will be watched during the fruit season. The beginnings of the study of human physiology will be made when the weather is too hot to do any out of door work.

SPECIMENS OF PREPARATION NOTES

Nature Study

LESSON. Larva.

CLASS. Fourth.

APPARATUS. Specimens collected on October 30, and October 10.

Introductory notes for students:

The fourth class pupils went to try to find larva but were unsuccessful. The first class pupils with the teacher went

(1) to the river, and found none;

(2) to the large pools, and found none;

(3) to the garden tank, and found thousands.

First question. The pupils have already been asked to make notes of the above, (1) (2) (3) and discover the reason for results noted.

Second question. There are two different kinds of larva—long and thin, short and fat. Are these different species?

Third question. The vessels containing specimens have been covered with muslin. Discover why this has been done?

Fourth question. Any other question suggested during independent study of specimens.

HEADS	MATTER AND METHOD	REMARKS
1. Results of independent study of specimens discussed.	Boys will be able to tell the following: (1) In spite of the two kinds collected, only one kind of insect has appeared in the glass beakers. Evidently the two kinds are two different stages of one species. (2) In the smaller beaker there were two different kinds. Now the long, thin kind has disappeared; the fat kind remains. Hence stage 1 = long kind stage 2 = short, fat kind. Teacher's suggestion. There must be a reason for this change and order: 1st. larva (long; tailed.) 2nd. pupa (short; tail on back.) 3rd. insect, free, in the air. Examine the discarded skin left in water. The hole is in the middle of the back where the tail was. The insect came out where the tube was.	In the beaker of October 30, there were: 5 thin larvae, 2 fat larvae (pupae), 1 very small thin larva, which later showed 7 pupae, 1 thin larva. This demonstrates order of change. On October 13, there were: 1 thin larva, 6 fat pupae, which 2 days later became 1 thin larva 1 fat pupa 5 mosquitoes.
2. Pupils are guided to following observations.	(1) The larva hangs, tail upwards, at surface of water. (2) The pupa hangs thorax upwards. Thus it breathes air above, and feeds on smaller organisms beneath the surface of the water.	

	(3) Perhaps this is why it chose the garden tank——because of the decaying vegetable matter and consequent small organisms for food. (4) The new freed insect cannot feed in water, but rests very easily upon it, and lays its eggs in it. Water is necessary therefore to mosquito breeding. Shallow standing water is most suitable.	Vide garden tank.
3. Knowledge gained from sources not at present available to pupils.	(1) Male insects suck the juice of plants only. (2) Female insects do not lay eggs till they have had a meal of blood. Therefore in order to finish our experiment it would be necessary to put in a finger and let mosquitoes suck. This we will not do because mosquitoes give people malaria. That is to say they are liable to get infected by a very small microbe, the malaria microbe, which gives them disease first, and which then through the mosquito bite gives the disease to man. A series of lessons on dragon flies may follow.	How may this be done?
4. One conclusion.	The mosquito's history is interesting to us, and helps us to see how many other insects develop (cp. dragon flies). Beyond this scientific value mosquitoes are, we think, valueless and hurtful. Our aim should be to exterminate them.	NOTE. In another large beaker into which hundreds of larvae, one pupa and three or four very small fish had been placed, there were left, after an hour or two, only the fish and the one pupa. What may pupils conclude?

NATURE LESSON. The Flame of the Forest Tree—Gold Mohur; first lesson.

CLASS. III.

TIME. Forty to fifty minutes.

MATERIAL. Large branch of blossom and leaves in class room; tree in village.

PLAN	METHOD (AND MATTER)	ILLUSTRATIONS AND REFERENCES
1. Pupils' remarks on the tree, from their previous observation.	Is it common, plentiful, long in bloom? When were first blossoms noted? At what stage of its annual history is the tree now? Other information, according to pupil's knowledge, to be noted.	
2. General observation of tree in distance.	(1) Its profile, height of branches from ground, blaze of scarlet, situation. (2) Teacher's information if necessary. (3) Nature's first intention for the tree studied is mere beauty. (4) The colour has a secondary purpose which pupils possibly know—the attraction of the insects for pollination purposes.	Compare in first two instances with banyan already studied. Can the pupils infer from the general brilliant appearance of the present tree, and the more modest appearance of the banyan, some of the natural purposes of each. Again refer to banyan, mango, and other trees studied, to arrive at correct answer.

	(5) Is it correct to say that the branches are high above the ground for reason suggested by (*a*) i.e., to protect its beauty from animal depredation? (6) Note general artistic effect of bunch in class room.	
3. Detailed observation of class specimens, preparatory to classification at next lesson.	(1) Five petals, five sepals, long pistil, short stamens, etc. (2) One petal different from others, changing its form. Pupils are to report the history of this one petal after two or three days, by independent observation out of doors. (3) Many flowers, few leaves. Report later—few flowers, more leaves.	(1) For teachers. Refer to Froebel's *Education of Man*, section on crystallization, where real meaning and value of numbers in nature is shown.
	(4) Having discovered as much as possible about present flowers, pupils are to be invited to bring other specimens showing same features. These are to be mounted in nature book next day.	(2) For teachers. See Presidency College Bulletin 1, for correct description of this tree. An exercise that might be given is that the teacher should describe a part and ask pupils to discover it in their specimen from his description. (3) During third lesson pupils are to be occupied in drawing and mounting specimens studied to-day.

NATURE LESSON. Preparation Notes.

CLASS. I.

SUBJECT. Peepul Tree.

APPARATUS. Specimens showing leaves and flowers.

PLAN	MATTER AND METHOD	REMARKS
		Out of doors.
1. Revision of observation made during the two preceding lessons, for purposes of comparison.	(1) The *puvarasu*—recognized in distance by its arrangement of light and shade. (2) The margosa—by its bunches of leaves. (3) The peepul—by its shade of colour and its arrangement of light. Compare also general appearance of different trunks, and identify the trunk of the peepul.	
2. Recognition of the peepul.	Pupils stand at a distance and observe.	
(*a*) From a distance.	1. (*a*) Leaves of peepul can be seen at a comparatively long distance. (*b*) Short trunk soon dividing into branches. (*c*) Long stretches of branches without leaves. (*d*) Note again shade of green.	

(2) Near at hand.	2. (*a*) Leaves—Children observe and compare. (*b*) The place of the flowers on the twigs and a description of them as the children are able to notice. Have the pupils ever seen the peepul flowers ? Teacher then tells that the little seed-like bundles contain many little flowers inside. (*c*) Examine the stalks. Why is the general tone of the tree—bright-green—so much lighter than the puvarasu ?	If they are able to dispute the incorrect Tamil naming of the trees *arasu*, and *puvarasu* at this stage, let them do so. The 'flowers' of the peepul are sociable, grow in pairs ; the flowers of the *puvarasu* are dignified and solitary, and beautiful.
3. Arrange the facts observed so as to give them a value of special significance to class I. by arranging them in a story.	Shall we make a kindergarten story about the peepul tree? Tell a story when the children have arranged the characters. 1. A dignified queenly lady-tree growing in very lowly places—the puvarasu. 2. A bright attractive tree with no lovely flowers, but beautiful to the children because it shines, is smooth to the touch, and is delightful to climb—peepul. Can you add to my story? Children then compile their facts storywise.	
4. Records in nature books	Date, mounted specimens, drawings. This request to be left with the pupils. Will the first boy who finds the 'seed' of the peepul tree bring it? We shall mount it and date it.	When pupils have noted how the ground is carpeted with the ripe seeds they have learned of one method of seed—dispersal.

OF THE REGISTRAR OF BOOKS
REGISTERED
6 -MAR 1917
MADRAS

XIV

Description of a Two Days Camp

AT the close of the first term the kindergarten third and fourth class boys decided upon a camp. The first two days of the Christmas holidays were to be spent in the open country near Mambalam. The Public Works Department granted the use of an empty bungalow, in the compound of which was a tent large enough and fair enough to delight the heart of any boy that ever camped. A Brahmin cook was selected whose cooking would not offend the boys of the three castes represented, or the two European ladies who were in charge of the camp. Each boy subscribed a rupee for train and house-keeping expenses, and the cook was left free to purvey as nicely as he could. He chartered a bullock cart and set off for the camp very early in the morning. The party took the earliest train and arrived about eight a.m. The first two hours were spent in setting the dreary bungalow in order and getting the luggage neatly arranged. Then came breakfast, after which the company sat down to write letters. Each boy wrote a description of the train journey, the bungalow, and the general situation, to his mother, father, or chum, the teach-ers superintending the composition, helping to

IN CAMP

1/8-A

address the envelopes, and answering any questions that were put to them. The ladies had afternoon tea in English fashion, the boys with them at the same time having their own substitute for afternoon tea. Afterwards all went exploring through the wood and jungle for a short time. Then the exploring became a steady march more invigorating than any amount of stereotyped physical drill. They returned soon enough to allow of a football game before finally coming in for supper and the night's rest. Resting was of course a more difficult matter than usual, for ever and anon a burst of laughter would wake those ready to sleep, or a whispered conversation would wax too loud for comfort; but finally all were asleep, forgetful of mosquitoes, rats, pariah dogs, and a stray snake. Long before sunrise next day everybody was up. The boys, after splashing themselves plentifully with water at the well, finished their toilet, went through their morning devotions and assembled for coffee in the empty hall. The sun was scarcely up when the party started off into the jungle. They listened to the morning songs of the birds; they found new flowers and plants; they noted as much as was possible of the geography of the place; then sat down on a little hill to discuss what they had seen and done. But boys like only a little at a time of anything that leads to learning, so they shortly found two trees with branches that made excellent swings. They spent every available minute before breakfast in a wild swinging game,

then after breakfast betook themselves to drawing. They drew pictures of the front of the house, of the tent, of an old wall and part of the well. There was a free time thereafter till tea, when visitors arrived who had been previously invited. They were the fathers or brothers of the boys. The visitors were entertained, shown over the bungalow and tent, and afterwards those who cared to join were invited to a football match. The bungalow was then made tidy and clean; the boys shouldered their kits and the long march to the station began. The whole journey in the train was a scene of boisterous noise. Every song, English or Tamil, in the repertoire of the boys was shouted lustily, to the amusement or perplexity of fellow passengers. In their hilarity, however, the boys did not forget to be polite, to give up their seats to ladies when necessary, or to help them to carry their heavy bundles from one end of the carriage to the other. They reached their home station about seven p.m. with two days of new and varied experiences added to their school history.

LEAVING CAMP

XV

Singing

THIS section, like that on courtesy, should be written only by an Indian teacher skilled in Indian music; but in singing, as in courteous conduct, there are certain underlying features common to the East and to the West. In fact, for reasons obvious to all teachers, there is much less difference between the music of the kindergartens than between the national music of the East and of the West.

In the infant class rhymes are a necessity; but there is in Tamil no published book of rhymes suitable for singing in infant classes, although there are various collections from which some rhymes might be selected. There is a little song book by Mrs. Gnanateepam written to English tunes and with rhyme endings after the manner of English rhymes; but Tamil teachers find the accent of the words so bizarre that occasionally when the rhymes are sung in rhythm neither they nor their pupils understand their own language. And this is the case with most rhymes written on English models. Many little books purporting to contain Tamil rhymes are rife; but there is as yet not even one that has caught the spirit of little children. Pending the advent of a prophet musician for Tamil

infants, therefore, we must make our own rhymes. The following examples made by the late Mr. S. Subramanyam show what little children enjoy. The rhythm is Tamil; the rhagam is Tamil; and the ideas were provided by the infant class for which they were made, the first being suggested to them by their game, the second by Stevenson's story of 'My Shadow'.

(1) வந்தோம், வந்தோம், புற்றறை மேனும்[1]
கண்டோம், கண்டோம் பொன் சிறு கிளியை
தத்துவோம், தத்துவோம் கிளியைப் போல
நன்றிது நன்றிது தன் சிறு உடலுக்கு.

(2) என்னை பற்றி ஓர் நிழல்
முன்னும் பின்னும் ஓடுது
என்னைச் சுற்றி அநிழல்
எல்லும் அல்லும் தங்குது.

நடக்கும் போது கூட நடக்கும்
இருக்கும் போது கூட இருக்கும்
படுக்கும் போது தாவிப் பாயும்
கறுக்கும் போது நம்முடன்.

The voice-training that suits little children of one country suits equally all children, therefore teachers should provide themselves with a thoroughly reliable book on the training of children's voices, and, until they become proficient, should carry out its instructions as far as possible. They will find Novello's *Musical Primers* to be such books. They are full of useful, simple instructions for teachers

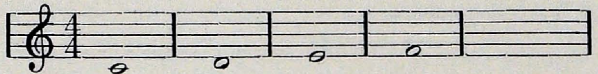
[1] The description of a walk in the garden.

of singing, whether of the East or of the West. The Scotch Education Department Memorandum on Music is also an excellent hand-book. It justifies our using it by a sentence it uses relating to the singing by Scotch children of foreign songs: 'It is a false patriotism that would refuse to see beauty in a flower, simply because it has not bloomed on native soil.' Neither, we add, must any one refuse what is useful and helpful to Indian singers because it is not indigenous.

All kindergarten children should be trained to breathe rightly. The first ten minutes of each day should be devoted to breathing exercises of one type or other. The week for the whole kindergarten might be arranged as follows:

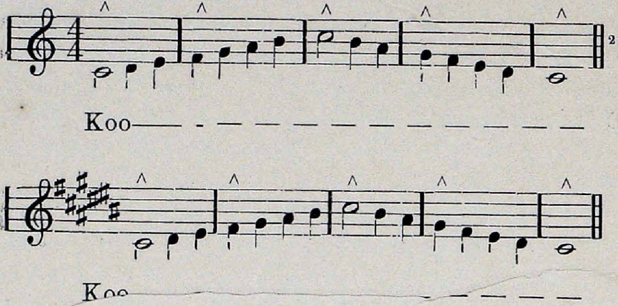
Monday—9–50 to 10 a.m. Breathing exercises in position of:
Hands on sides, chest braced, head erect, mouth shut for breathing in. For expiration, count very slowly and softly from 1 to 4, later from 1 to 20 or further.

Tuesday—9–50 to 10–20 (or 10–30) a.m. (*a*) Singing exercises, using sustained single notes thus:


[1]

[1] These are the first four notes of the ordinary Tamil octave சா ரீ கா மா பா தா நீ சா = doh ray me fah soh lah te doh'.

and (*b*) using notes of octaves in ascending scales and to different vowel sounds thus:



Note that these and all such singing exercises should begin softly, and should swell a little towards the high notes. The breath should not be heard; 'breathy' singing is poor singing.

(*c*) Songs for half an hour in continuation of the voice exercises.

[2] This is the complete octave

ச ரி க ம ப த நி சா = | d:– ı r:m | f:s ı l:t | d':– ı t:l)
நி த ப ம க ரி சா (| s:f ı m:r | d:– ı : |

The white notes are twice as long as the black, and the notes marked ∧ are accented.

Wednesday—9–50 to 10 a.m. Chest exercise in position of:

Hands clasped behind, chest braced, mouth shut, head erect. First movement: Throw elbows back as far as is easily possible. Second movement: Bring elbows forward again.

Repeat to time.

Thursday—9–50 to 10 a.m. Jumping: In position of head erect, chest braced, arms lightly bent, mouth shut, children jump to time.

Friday—9–50 to 10 a.m. Silence: In position of head erect, mouth shut, chest braced, hands lightly held by sides, children remain breathing softly, without moving a single muscle; little ones for about five minutes, bigger children for about ten minutes.

A great many of the infant games are played to the accompaniment of the pupils' own singing. Once a week for them there comes what is called the rhythm lesson. The children are provided with paper trumpets, drums and little cymbals. One child is the band leader and he leads the time. The others march with drums beating, cymbals tinkling, trumpets blowing—the trumpet note being the

children's own voices in harmony. There are many other games requiring singing to time, such as 'Oranges and Lemons' where the children march round singing a song about these fruits and the fruit sellers, 'Mystery Man' where an old man walks round bestowing a mysterious gift on each singing member of the village, and the rhythm games mentioned above.

If it is not possible to have a singing teacher for the upper kindergarten classes, voice training lessons should nevertheless be continued throughout, by the drill or class teacher, who should have an elementary knowledge of singing. In the third and fourth classes, where English is taught, English songs form part of the ordinary English work; and there is no scarcity of English child-songs. Kipling and R. L. Stevenson, and the firms of Novello and Curwen have made it easier to teach English child-songs than to refrain from teaching them.

Ear training must accompany voice training. Pupils should learn to reproduce musical notes sung to them, and should learn to name in their own rhagams, or in English tonic-sol-fa, any simple series of musical intervals. For beginnings in ear training teachers should see Dr. Montessori's chapter on the education of the sense of hearing. Her musical apparatus ranges from pebbles in a wooden box to an elaborate arrangement of delicately toned bells. They should also read what Froebel has to say on singing. His little ones sing 'Good morning' instead of speaking it and

sing descriptions of the day whenever the day arrests their attention. His 'Mother Songs' are still unsurpassed, and are beautiful models for any one wishing to produce a book of vernacular mother songs for infants.

But the children must not only sing; they must be sung to. The teacher should give them the occasional treat of singing to them himself, or he must invite someone else who will do so. Grown people delight themselves at public concerts. The children of the kindergarten can have their musical talents awakened, and their taste guided, by occasional concerts held in the kindergarten, when they become the audience, not the performers.

The programme of singing in the kindergarten would therefore be:

INFANTS. (1) Rhymes either sung or chanted in correct rhythmical measures, and generally accompanied by marking time either by swaying the body, beating with the finger, or marching.

(2) Song-games.

These two forms of singing are previous to all voice training exercises.

(3) Ear training exercises, which teach the children to recognize loud and soft notes, notes of high and low pitch, single notes and chords, pleasing, i. e. harmoni-

ous, and unpleasing, i. e. discording, sounds on the piano or harmonium, or in a combination of voices.

(4) Breathing exercises, voiced and voiceless.

(5) Voice training exercises largely consisting of learning to sing little musical phrases like the 'Good morning' and 'Good evening' of Froebel's kindergartner.

FIRST CLASS. 1. Song games with the infant class.

2. Songs. The children first learn the rhythm as in the fourth step of the appended rhythm and song lesson[1]; then they chant the words to this rhythm. Finally they sing the words to the air of the song.

3. Breathing exercises, like those mentioned above for Monday morning exercises.

Another exercise given by teachers of singing is as follows:

(*a*) Slightly open the mouth and take a full breath.

(*b*) Softly, rapidly, and distinctly begin to count 1, 2, 3, etc., till the breath is exhausted.

(*c*) Repeat this exercise half a dozen times.

[1] Page 171.

Still another is as follows :

(*a*) Slightly open the mouth and take a long breath.

(*b*) Hiss out softly till the inspired air is exhausted, thus : ss-ss-ss-ss.

4. Ear-training exercises :

(*a*) The teacher sings or plays a verse or line from a known song which the pupils should recognize and reproduce.

(*b*) The teacher sings or plays a short phrase from a rhagam the notes of which the individual pupils should name correctly and reproduce, using the note-names, thus ச க ப க சா = doh me soh me doh.

(*c*) Recognize familiar birds by their notes and imitate these notes when they are heard.

5. Voice-training exercises : The pupils sing the ascending and descending scales as indicated above, using the syllables koo, a, o. They should also learn to sing simple rhagams in different styles.

For instance :

ச க ப க, ச க ப க, (| d: m ׀ s: m | d: m ׀ s: m)
ம த ச் த, ம த ச் த, (| f: l ׀ d′: l | f: l ׀ d′: l)
ப நி ரி நி, ப நி ரி நி—சா. (| s: t ׀ r′: t | s: t ׀ r′: t)
may be sung (| d′: – ׀ –: ‖)

(*a*) very softly, as the 'baby sleeping-song'.
(*b*) quickly and merrily, as the 'laughing' song.
(*c*) decisively and firmly, as the 'marching' song.

Another useful exercise is:

ப க் ப, த ம் த, | s : m′: s | l : f′: l
தி த் ப், சா. | t : l′ : s′ | d : – : – ||

SECOND CLASS. This class may be combined with the first class at singing lessons, but should have one or two additional songs that belong exclusively to the pupils as a class. These might be little vernacular songs, consisting of about half-a-dozen words in all, set to some of the first airs in Novello's *School Round Book*. These rounds are very easy and the bigger pupils of the kindergarten enjoy them more than any other form of song. The round has the advantage that it belongs to no country or race. It is the exclusive property of healthy boys and girls of every land, and it belongs only to boys and girls. Grown up people will have none of it.

Tonic-sol-fa in English or the vernacular may be profitably introduced in this class.

THIRD CLASS. English songs and English exercises should be introduced in this class. Robert Louis Stevenson's *Swing Song* and various others found in Novello's *School Songs, No. 74*, are always enjoyed; so is the chorus of 'Tramp! Tramp! Tramp! The boys are marching,' from the *Scottish*

Students' Song Book; and, of course, this class must learn 'God Save the King!'

The third class pupils should have the same type of instruction as the pupils of the lower classes. More difficult exercises of the same kind, exercises requiring longer attention and more prolonged physical effort should be given.

FOURTH CLASS. This class is generally combined with the third class or with the first form. Half of the singing of the class should be done in English, since English is beginning to occupy an important place among the studies of this class. The teacher of English must not undertake to teach any song until he is first sure he knows the music of it correctly.

In the vernacular, folk-songs not relating to gods or demons or religion but to the country and the people and their customs should be learned.

In addition to the above mentioned types of exercises this class should learn to do some very simple sight reading exercises. If, for purposes of general training, the Tamil notation or its tonic-sol-fa equivalent is adopted throughout the school, the pupils of this class should be able to translate into song phrases and very simple airs written in such notation.

A word of warning is here added. In many schools teachers are found, called singing masters, who know a great deal less about singing than the little infants who are beginning to sing. The singing in such schools is a babel of harsh, horri-

ble sounds. Very frequently the words are guaranteed to be the composition of the master himself or a brother poet, in which case the poetry and the music are generally in agreement, and generally horrible. This must not be permitted. Any man or woman may come forward with a statement that he or she can sing, and probably the statement is based on a conviction in the mind of the person who makes it. But such persons must not be accepted as teachers of singing, else the sweet voices and musical talents of their children will be murdered at the outset. Any one who claims to be a teacher of singing should be possessed of a good voice, and must himself have received some instruction from a competent teacher of singing.

Unless he shows these two qualifications, voice and training, he must be rejected. No singing at all, or at most the natural efforts of the children to sing should be the rule where a trained teacher is not available.

I append two little anecdotes which may be of interest to teachers of singing, and kindergartners in general, showing the catholic taste of little musicians and their needs.

(1) In my kindergarten there was a tiny girl under five years of age who took little notice of any lessons whatever except language lessons. Rhythm always arrested her attention. All the singing lessons of the infant class fascinated her, and she sometimes sang for the entertainment of her class the little snatches of song her mother had taught

her. Being in straits for Tamil rhymes we taught her class several Tamil renderings of English songs and rhythms which gave her as much delight as they would give to English children and which were sung by her as perfectly as by well-trained English children. She could often be heard walking about by herself raptly singing little English melodies; but, what was more surprising, of her own will she picked up the English songs—music and words—absolutely correctly, which were sung by the pupils of the third and fourth classes. Her genius knew no traditional paths or prejudices.

(2) I was taking my fourth class boys in the train to town. During train journeys they are always allowed to sing while the train is going. On this occasion they sang, correctly, if indifferently, all the English songs they knew, and all the Tamil songs they had been taught in school. They then came to a full stop; there was nothing more to sing. At last one boy started a song I had never heard and of which I knew not a word, nor the meaning of a word. In a minute the whole carriage was one mass of swaying enthusiasts pouring out their young souls in music. The music was much simpler and had much less range than their school music, but it was their national music, straight from their hearts and so heartily expressed that it carried me, who understood nought of it, along with it, in the same rapture as they were enjoying. By and by I discovered that the theme was neither beautiful nor boyish; but the music

was both, and I felt that this was the problem before the Indian kindergartner: he must find healthy, beautiful, boyish themes, and fit them into the national language and the national music. Till the happy combination is found, however, we must go on our present lines. By so doing we are preparing the voices of the children to sing the songs that are going soon to be created or discovered.

XVI

Stories: Choice and Narration

I. The Story

USEFUL books of reference for use in story telling are Roberts and Barter's *Teaching of English*, Scotch Education Department *Memorandum on The Teaching of English* and *The Kindergarten Guide*. For sources of kindergarten stories teachers may go to the history, literature, folklore of any country; but if they would learn the story-telling method of master story-tellers in the children's world, they must go to Kipling, Barrie, Hans Andersen, Kingsley, Hawthorne, Bunyan.

The beginning of the story is when the mother takes upon her knee her baby, just beginning to talk, and chants finger-play stories to which the child listens and which he immediately tries to repeat. The kindergartner follows up this beginning, with his smallest children, by providing them with many such finger tales. The little ones lace their fingers together and chant a cradle tale during which the baby rocks in the finger cradle. They fold their fingers up and turn them into a mother hen with her chicks; or, to the sound of much and

increasing laughter they rapidly and with much expression repeat their finger tales, as:

> This fat little man ate all the corn. (Thumb)
> And this little man worked hard in the barn. (First finger)
> This man ran so fast away. (Second finger)
> And this one did n't like to stay. (Third finger)
> Poor little Billy did nothing at all. (Fourth finger)

Then the children can imitate the rain falling, first gently and softly, finally with great noise. At this stage also they may be told in story fashion the contents of their nursery rhymes; the learning of the rhyme itself should follow. This rhyme-story should be told with the same precision, and on the same plan, as would be used in the upper classes. The plan we shall discuss later.

Following upon the finger play and nursery rhyme stage of the story comes what we may call the fairy-tale stage. A fairy tale 'is a tale in which, in order to give fresh scope to the working out of a spiritual truth, fancy creates a world where there is no restriction from natural laws and natural necessities.' It is here that the foundations, not only of literary power, but, in a large measure, of imaginative and creative powers, are laid. It is here that fearful mistakes are made, and the child's sense of truth is warped and blighted by careless story-tellers. Everybody cannot tell a story, and of those who can all cannot tell a fairy tale. A fairy story is not a medley of grotesque events and circumstances nor a record of impossibilities made possible. The whole spirit and substance of a fairy story is

that it be a spiritual *truth*, and that is why ignorant and unskilled persons should be prohibited from the profanity of choosing or making tales which are to be the first presentations of truth to little children. The child's imagination is as delicate as anything on earth; too delicate to remain unhurt or unperverted by the faintest taint of the ugly, or the untrue, or the absurd. Therefore the story from the fairy tale stage to the volume of history must be only beautiful and utterly true. All teachers are unanimous in recognizing the wickedness of bringing up children in imaginary surroundings of goblins and devils and other terrors, of peopling trees and temples and homes with these same devils, so that for evermore these imagined monstrosities become for them part of real life. It is no less wicked to introduce one single lying tale into the kindergarten where teachers are charged with the highest welfare of their children. No tale where an ugly, or cunning, or unscrupulous, or cheating, or otherwise evil deed is lauded, or even described, should appear in the kindergarten. By and by it may be necessary to describe what is wrong and to show certain the judgement is that follows, but in the kindergarten there is time and place only for the good and the beautiful.[1] Here we are in the positive, the synthetic, the foundation laying-stage.

[1] Teachers who have read this last paragraph should know that Rousseau advises that children should be accustomed to the ugly from their early years. His reason is that thus they

Emilie Poulsson in her *In The Child's World* has included many fairy tales that are unquestionably right if occasionally somewhat trifling; and there are of course many other collections to the making of which great men have bent their genius.

The child of an age ready for fairy tales demands neither definite time nor locality. Personalities and actions are placed by him in his own primitive time and place. The fairy tale has no time nor place; it all happens in the world of imagination, which is very close to what we call the spiritual world. But in this tale any known thing may become an actor. The lotus blossom may booome the palace of a queen, of Sita and myriad attendants. The winds may be let loose from the bag of any great Odysseus. The sea may be a great angel ruling a hidden kingdom. *Water Babies* tells children just what they want to know about the river, its inhabitants, and fairyland under the water. Known things do just what they ought to do, and live just in those conditions in which they ought to live. Unrestricted by natural laws and material necessities, the child lives in the realms of fairy tale much as the poet lives in the world of fancy, and of spirit, and if his fairy tales are right, materialism will never easily enslave him.

will be introduced to the real world, not to the ideal. He refers particularly to ugly forms, but the theory that applies to forms must apply equally to sounds, ideas, life in general. This theory we believe to be not only mistaken but bad.

Closely connected with the fairy tale is the allegory, which should be told as a fairy tale; that is to say no attempt at finding a meaning should be made. If the picture of the allegory is well drawn by the story-teller, the picture left in the child's mind will itself unfold its meaning according to the demands of the child's intellect.

As the child's knowledge of things about him grows, he begins to require more definiteness than he has found in the hitherto undefined land of fairy lore. He is ready for a record of what has actually taken place, and the kindergarten story becomes the historical or geographical story which assures the boy that all he has imagined and dreamed and expected has already been done by actual people in actual places. Such stories should appear in the curriculum of the second class.

II. *Story-telling*

An experienced teacher may tell a story as he pleases, but the inexperienced teacher, until he has had time to develop his own method, should follow the method of successful story-tellers. Firstly the teacher must know his story by heart, for various reasons. If it is necessary to repeat to very little children any part of his story, it must be done in the original words, without variation. If the story is to be told on a future occasion the substance of the second telling must not differ from the original, because the children will resent

variations of any kind. Secondly, any difficult vocabulary that is to be used should be previously explained, in order to prevent annoying interruptions for purposes of explanation. Thirdly, the story should be related naturally, without any unnecessary punctuations of 'Ah!' 'Oh!' 'Aiyoh!' Pupils like one breathless unfolding of the tale without the obstruction of the teacher's interpretations or sentiments. Fourthly, at some period soon after the story has been told the pupils may be given an opportunity to create from it or to reproduce ideas received from it. This is generally called 'Story-expression'.

With regard to the second point in the telling of the stories, the choice and preparation of vocabulary, it is important to remember that the story lesson is pre-eminently a language lesson, and should therefore add to the child's store of words and phrases. The language throughout should be dignified, showing that the teacher respects his theme.

Regarding the third point, we remember that the telling of the story is, among other things, an exercise in elocution, and the teacher should know the fundamental rules of good speaking. He should avoid running all his words together in a mouthful from which only the most outstanding words can be gleaned. The last consonant of every word is as important as the rest of the word. He must not shout, but speak softly, a soft voice being one of the essentials of the kindergarten, both in pupils and

teachers. Further a story softly told receives much more attention and respect than one which is told in a voice beginning loudly, and gradually rising to a shout. When the story is being told to little ones the insertion of a refrain of some kind gives them additional pleasure. It is something they can anticipate and join in repeating when it appears. All of Kipling's *Just So Stories* show this feature in all its charm. In the story of 'How the Whale got its Throat' we are told many times that we must 'not forget the suspenders'; and in 'The Cat that Walked by Himself' we hear, on nearly every page, of 'the wild, wet, lone woods'. There is a popular nursery rhyme which shows how this form is attractive in the most elementary type of stories. The effect is equally pleasing whether it is told in English or the vernacular :

> If all the seas were one sea, what a big, big sea that would be!
> If all the trees were one tree, what a big, big tree that would be!
> If all the axes were one axe, what a big, big axe that would be!
> And if all the men were one man, what a big, big man that would be!
> If the big man took the big axe and cut down the big tree and cast it into the big sea, what a big splash that would be![1]

By the time this story is half told the pupils have become the creators of it which is a greater pleasure than to be mere hearers of it.

[1] From The Froebel Institute.

But the story need not be always told. Children of six years and over will listen appreciatively to a well-read tale. In this case the preparation is the same. Difficult vocabulary and quite new ideas should be explained before the reading, and then a straight-forward reading is done, without any interruptions for explanation. In the two highest classes almost all the stories can be read to the pupils, not narrated.

Teachers should be careful not to prolong a story beyond the limits of the attention of their class. Lack of interest during story-telling is the fault of the story or the method of telling it. If teachers and platform speakers would keep their own reputations and their listener's respect, they would stop short at the first signs of dissipated attention. I have seen an infant class listening with gradually closing eyes to the impassioned outpourings of a self-engrossed teacher. The silence was perfect, the stillness flattering. But one little child, feeling no inclination for sleep, fetched from his bag some coloured paper and began to fold his paper into different objects. 'Heigh, you there! attend!' admonished the teacher, little dreaming that this erring one was really trying to show him how foolish his over long tale had become, and indicating the very best lesson that could take its place.

There is a spurious attention which can be called forth by the introduction of the appalling. I have seen a class of third standard boys listen with open mouths and eyes riveted on the teacher's face to a

tale in vernacular which I did not understand. On asking for the theme that commanded such intense attention, I was told, 'I am just describing how a man is hanged'. Teachers must therefore avoid with the utmost carefulness themes that receive unwholesome interest.

When the story has been told, the teacher is sometimes disheartened by the instant readiness of the pupils to do something else. But this sudden change of interest by no means indicates that the story has failed. Action is the right and natural reaction after quiet listening, and for this the teacher must provide. If his story can be well expressed in action this is a pleasant way of further enjoying the story, story dramatization being one of the most popular forms of story expression. Story dramatization should be the work of the pupils; the teachers should not dictate the parts to be played and the method of playing. First of all should come a short consultation as to the characters and parts necessary. Then the teacher shows how the original suggestions may be improved. The story is dramatized with as little interference as possible by the teacher; then, after he has criticized the first rehearsal, it is repeated on later days till it is done well.

There are several other forms of story expression. Some stories are eminently suited for dramatization; some, because of their picturesque scenes, for drawing or modelling. Some, because of their eminently beautiful language, should become the

bases of language lessons. For example, the teacher may prepare cyclostyled or hectographed copies of a version of a particular story. These the pupils may use as reading books for several days, or even for several weeks, or he may invite the pupils to write the most interesting names in the story, or he may himself write, to the pupils' dictation, a black-board record of the story. This later exercise would be a composition lesson.

In all ages, story-telling has been sufficiently popular to make its high place in the kindergarten unquestionable. Besides its value in helping the child to a knowledge of language it is one of the great ethical forces in the kindergarten. The teacher is always striving for perfect children, children with fresh, clean, strong bodies and minds. By his story he popularizes the good and the lovely. Great men, and women, and children, brave and joyful and true and busy, are introduced in a never failing succession; the coward, the liar, the sulker, the selfish person have no place in this succession. And so a subtle habit of taking goodness for granted is being unconsciously formed in the minds of children, and a predisposition to goodness, we believe, arises. Of course we must not stifle the children with stories. In the third class one long story may be read, a section once each week, for several months on end. The Tamil version of Robinson Crusoe provides sufficient story matter for a year, if the story is told in sections week by week, and accompanied by fortnightly

hand-work or language exercises based on the passages read. The story also enriches the play-life of the child. Because of the store of new pictures, thoughts, actions, left in his mind, a variety of games hitherto undreamed of becomes possible. Little ones can be seen turning these new thoughts into form by means of their blocks, while bigger boys turn them into independent drama in the playground.

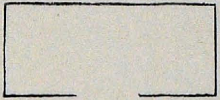
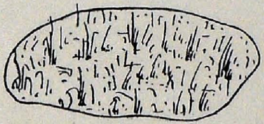
STUDENTS' PREPARATION NOTES

LESSON. Story telling, followed by reading from story.

CLASS. Infants.

TITLE. 'Ugly Duckling'—Hans Andersen.

APPARATUS. Black-board preparation; manuscript reading-pages printed as writing exercise by an upper class.

STEPS	MATTER AND METHOD	ILLUSTRATIONS AND REMARKS
1. Preparation: scene, and vocabulary.	(*a*) Draw rapidly on black-board, 'farm yard', 'moor', 'lake', 'pond', and describe their occupants, duck-mother, other ducks, wild duck, swans.	Farm:— 
	(*b*) Pupils draw ducks, then a lake, and put many swans on it.	Moor:— 

		Lake :— Pupils draw swans on floor, since a swan is the hero of the story.
2. Story.	Tell the story of the Ugly Duckling in following stages :— (*a*) In the duck yard, despised. (*b*) In the moor—ignored. (*c*) On the lake—humble—then appreciated—a royal swan, the loveliest of all the lake dwellers—happy.	
3. Expression in reading.	(*a*) Give the 'readers', with the caution that, if the pupils discover a secret about these, they must keep it a secret. (*b*) 'You may talk to each other about the secret.' (*c*) 'Tell me'. Pupils tell their discovery that the reader contains a part of the 'Ugly Duckling' story, just told. (*d*) Read the story. (*e*) Discussion of new words not previously heard.	Silence, then drill exercises. Pupils examine. Pupils talk freely, or help each other to look for the secret. E. g. The written story speaks of a *duck-yard*, the narrated story spoke of a *farmyard*.

XVII

Reading

TEACHERS will find descriptions of many methods of teaching reading in *The History and Pedagogy of Reading* by Huey. Miss Dale of Wimbledon has made her method a high art, and expounds her art in a series of books on *The Teaching of English Reading*. Teachers should consult the pupils' class-books, as well as the teacher's hand-books, compiled by Miss Dale.

A description of her school may be useful. It is situated in Wimbledon, one of the London suburbs. Reading dominates the school, the head mistress being an expert in teaching reading. All other subjects fall into insignificance beside reading which is undoubtedly taught with the perfection of skill and success. But other subjects are no less well-known, although they are less emphasized, because the children learn through their reading all that reading can give. Beautiful painting for instance is seen here, but the painting is a by-product of reading. The children are drawn from the cultured homes of London, which of course is a fact to be reckoned with in studying her results. I was present at a language lesson where the children were reading a chapter on flowers. They went through the flower lesson in the order shown in her *Steps to English Reading*. In the audience

there were visitors from England and India, solemn, critical young students and more solemn elderly people, yet there were not many among them who were not tempted to forget years and knowledge, in their anxiety to excel in learning to read that lesson—so truly natural and infectious was the excited, hilarious energy of the little pupils of the class. The lady and her children were as one. They propounded language riddles to her and challenged her to solve them; and when her turn came she propounded problems to them that meant the learning and using of new words. The children seemed to require a little from every art known to men, in order to complete their reading lesson. There was rhythmical marching to the tune of a long syllabled word; there was writing, and playing, and painting. Colour knowledge and hearing and quick finger work were all necessary, yet the pupils were concerned with nothing but reading. And as one proof of the success of the method and its mistress a class of seven-year old children were heard reading without any previous preparation, easily, and as rapidly as art required, a passage from Kingsley's *Heroes* where long Greek names occurred nearly as frequently as long English adjectives. The moral that most visitors would carry away from their visits would be: do one thing, and one thing only, with all your might, and your kindergarten will be famous for many things.

Teachers of vernacular reading should make

themselves intimate with one of such methods of teaching reading followed by the experts of other countries. They will find the above mentioned method quite as adaptable to the teaching of Tamil, for instance, as of English, since Tamil is eminently phonetic, and makes unnecessary an elaborate way of treating the difficult silent letters. Kipling's 'First letter' is a great study in method.

We have already spoken of rhyme lessons which precede actual reading lessons. The first year in the kindergarten is devoted to preparation for reading, but no printed matter is presented to the pupils during this period. Having learnt to enunciate their songs and rhymes, the pupils next learn to study and compare, to analyse, to construct, and to collect sounds. This part of the infant class language work appears in the time-table as 'Speech lessons'. During the speech lessons, the teacher gives exercises to individual pupils which will correct the defects of speech of each. One child cannot pronounce the 'v' sound; he is given the task of enunciating such words as வா, அவன்,[1] etc. Another child lisps, and has exercises in the 's' sound. Another child has a throaty voice, and does exercises in soft, clear speaking, similar to the singing of vowel sounds mentioned under 'Singing'.

Next, the pupils learn to count the syllables in a phrase that interests them, to isolate the most im-

[1] Vā, avan

portant accented syllable, to find other words having similar important syllables, and so on for many lessons.

Then at the end of the infant class year, or early in the first class year, the pupils having been already thoroughly familiarized with their own spoken, infant language are introduced to the written symbol. First lessons should be based not on words or phrases logically found simplest, but on words, phrases, or even whole sentences found of paramount interest in infant room language; that is to say, chosen from subjects that have proved most interesting. The phrase is first analyzed orally, then represented on the blackboard by picture and letters, and finally written by the pupils. Thereafter the phrase learned becomes the starting place for new sounds and symbols in next day's lesson.

The following is a history of one of these first lessons.

(1) Thiru's mother has gone to her village, and Thiru, who has been with his classmates to the river to catch fish, has one morning expressed a desire to tell her of his experiences at the river.

(2) The teacher suggests that Thiru should draw a picture; but Thiru foresees difficulties. How can his mother know that the little boy in the picture is Thiru?

(3) Thiru learns that the words 'மீன் பிடித்தேன்'[1] if they could somehow be transmitted, over his name, would convey some idea of his doings.

[1] Mīn peditten = I caught a fish

(4) The teacher announces the possibility of sending the message by letter, and the class begins to analyze the phrase in (3), discovering that it consists of மீன்+பிடித்தேன்,[1] which when spoken slowly becomes மீன்+பி+டித்+தேன், which when spoken very very slowly becomes மீ+ன்+பி+டி+த்+தே+ன்.

(5) There is a picture, the teacher announces, for each of these seven sounds. This, writing a large மீ on the blackboard, is the picture for the first sound, and this, writing a large ன், is the picture of the second. The two put side by side indicate a fish just as truly as the drawing.

(6) The pupils each receive a sheet of brown paper and write the first word of their letters.

(7) The second word is treated as the first in (4), (5), (6).

(8) The teacher prints each boy's name at the bottom of his letter and invites him, merely by counting the order of the syllables, to find out the separate parts of his printed name, and to guess what their sounds are. This part of the lesson might follow in the afternoon of the same day or the morning of the next. It is the creative part of the lesson, the part requiring much hard work on the child's part.

(9) When the letters are finished the pupils make

[1] Mīn piditten = mīn + piditten = mīn + pi + dit + ten = mī + n + pi + di + t + te + n

envelopes during a hand-work lesson. They enclose their letters; the teacher addresses them; Thiru posts his letter to his mother; and the others take their letters home.

Very soon systematic reading is possible. The teacher then takes the phrases that have been learnt and, with the co-effort of the pupils, classifies the sounds they contain, printing each separate new word on a separate sheet with its 'important' sound heading the page. New words containing the same important—that is, vowel—sound, appear under the same heading, thus:

SHEET 1	SHEET 2
ீ (= ஈ) (ī)	ே (= ஏ) (ē)
மீன் (mīn)	பிடித்தேன் (piditten)
நீரில் (nīril)	மேலே (mele)
நீந்தி (nīnti)[1]	ஏறினேன் (yerinen)[2]

A series of lessons arranged as below would cover most of the initial Tamil sounds. The words would first appear in complete sentences, but all the words of the sentence would not appear in the charts. Those sounds not represented in the series could be readily deduced by the pupils by com-

[1] a fish
in the water
having swum

[2] I caught
upwards
I ascended

parison. The chart, or album, contains eleven sheets, which in transliterated Tamil are:

(1) manal
takaram
nayam
valappakkam
maram
panam
pañsam
parattal

(2) (ā)
kākam
aṇā
vaṇṇān
nallavanā
ārām

(3) (u)
kātu
āru
mādu
purā
paṇṇu
mukam
u*r*u
pañsu

(4) (ai)
aintu
katai
tāmarai
nurai
aṇai
malai
panai

(5) (i)
piditten
irāttiri
kiḻai
ninrān
vāsi
kadikkum

(6) (ō)
ko*r*i (long vl.)
odinom
kandom
podu
varukirom
kaṇṇodu

(7) (ē)
yerinen (long)
keḻ
sevakan
sinekitan
pessu
anekam

(8) (o)
sollukiren (short vowel)
kombu
onronru
ponnoddiyāṇam

(9) (e)	(10) (ī)	(11) (ū)
seytom (short)	mīn	kūdu
teriyum	kīrai	sūriyan
petti	nīr	tūkku
	vīdu	nūru
	tenī (long)	rūpai
		pūtinen[1] [2]

The infant class teacher may profitably borrow from Miss Dale's colour convention, making the long vowel signs red, and the short vowel signs blue, throughout the series.

Having mastered the beginnings in this way the pupils are ready to read from the blackboard descriptions of interesting school events, verses of their rhymes, short stories, written commands, which have to be read silently and obeyed, and such other exercises as the teacher finds useful. For the first two years reading draws within its own range a great number of other subjects, and thus becomes a means of enriching the whole life of the children. For the first six months in the first class no printed reader is necessary. Cyclostyled or hectographed copies of popular stories, records of class events, or of anything that excites wholesome interest will take the place of printed readers; afterwards if reading has been well taught the pupils will be ready to be introduced to printed

[1] See appended Tamil script.

[2] This transliteration, made with apology to Tamilians, will demonstrate to readers in other vernaculars the method suggested.

stories of which there is a multitude to be obtained, in the vernaculars, at the C. L. S. and other publishing houses in Madras and elsewhere.

The following is a suggestion illustrative of the inter-relation of reading and other subjects: A familiar story with plenty of action and characters, such as 'The Pied Piper' is chosen as the subject of a series of reading lessons for the first class. The pupils of the fourth class are provided with notebooks, the right hand pages of which they rule faintly, and number. Several of their writing or composition periods are devoted to the printing of the story. The printing must be done with the most rigid accuracy and each boy's page must show exactly the same portion. During handwork lessons the third class pupils, meantime, prepare covers for these note-books, which they decorate each according to his own fancy, and on which they print, in large hand, the title. When the fourth class has finished the printing, the third class stitches on these covers.

The books thus prepared should be handed over to the pupils of the first class. The first lesson should be devoted to investigating the contents without help or guidance from the teacher. During this period the children will be sure to discover that the book contains a story they have already heard, and they will rapidly proceed to discover familiar words and phrases, and to ask questions regarding unfamiliar words. Ordinary reading lessons will follow, and as each new passage is

studied the pupils will illustrate in pencil, or colour, on the blank left-hand pages. One page will show the mayor's mansion, another the pied piper, another the rats, another the river, another the children.

Throughout the kindergarten this form of reading book should be adopted. The classes above the second can of course use printed story books, but in all cases they must be story-books, not a compilation of uninteresting descriptions of the horse, the monkey, the cocoanut tree, etc., nor must they be stories of roguery and cunning, but wholesome, pure, high toned tales of noble people or lovely things.

Another suggestion is here made to all teachers of reading. By far the greater part of the speaking and reading during a lesson should be done by the pupils, not by the teacher. The teacher should not speak if he can possibly help it. Neither must the teacher expound the lesson, nor hang sermons on to it. A reading lesson is a language lesson, the purpose of which is to enrich the children's power of expression in right and beautiful language, and a teacher who delivers harangues instead of keeping the children hard at work reading, asking questions, using their new vocabulary and eagerly reading ahead, is demonstrating how thoroughly incapable he is as a language teacher.

Again, pattern reading is a medicine to be used only for unusual cases. There is neither effort nor life in the reading a pupil does in imitation of the teacher's reading. Occasionally the lesson may finish with the teacher's reading of a passage, but

then not as a pattern, but for the pleasure it gives to the listening pupils, and incidentally as an ideal. Sometimes also the whole reading lesson may be a perfect reading, by the teacher only, of an exciting tale either translated and written out carefully by himself, or read direct from vernacular literature.

The order of a kindergarten reading lesson may be:

(1) Silent examination of the passage to be studied; which corresponds to the preparatory, silent reading of the upper kindergarten classes.

(2) Reading aloud once of the passage, by one or two pupils, without any interruption by the teacher. Mistakes will be politely corrected by the other pupils who are listening with their books closed, or by the boy reading. This step will be omitted in a silent reading lesson.

(3) Short discussion of difficulties in pronunciation, vocabulary, etc.

(4) Second reading aloud of the passage. This time there should be few, if any, mistakes. If the passage is still imperfectly understood, it must be read a third time in order to conquer all the difficulties; but pupils cease to be interested if a passage is read too often.

(5) A very few language exercises, giving the pupils opportunity to express the new idea and to use the new vocabulary and phraseology.

Reading aloud and silent reading are two distinct arts, with quite different aims. Reading aloud

aims at giving pleasure to others, and therefore while such reading helps the teacher to see how far the subject is understood, the true aim should be kept always before the child reading. He should read in order to give pleasure to listeners. Therefore, generally speaking, the obviously natural thing for listeners to do is to close their books and listen. This is all the easier to do since the passage has been previously read over silently by all, as in step (1) above, and will be again examined by all, as in step (3). Teachers must be careful to avoid exaggerated expression in all reading lessons. A sing-song reading is much prettier and more pleasing than a reading full of unnatural exaggerated emphasis. The best tone and manner in reading aloud is the child's own natural tone and manner. He should be entirely unselfconscious.

The higher the classes the greater should be the proportion of silent reading. Most of the reading of the pupils in later life will be of this kind. The aim of silent reading is to acquire knowledge or to enjoy what books have to give. Consequently in the fourth class of the kindergarten nearly half of the time devoted to reading would be given to silent reading. The silent reading should be followed by abundant questioning on the part of the pupils. They should point out the new and difficult phrases, and ask what they mean. They should learn to give summarized accounts of what they have read. The teachers should also ask one or two questions, prepared thoughtfully beforehand,

which the pupils cannot answer without hard thinking, and which will compel them to refer to the difficult phrases and difficult ideas which the passage presents.

(1)
மணல்
தகரம்
நயம்
வலப்பக்கம்
மரம்
பணம்
பஞ்சம்
பறத்தல்

(2) (ா =ஆ)
காகம்
அணா
வண்ணான்
நல்லவனா
ஆறாம்

(3) ு (=உ)
காது
ஆறு
மாடு
புரு
பண்ணு
முகம்
உழு
பஞ்சு

(4) ை (=ஐ)
ஐந்து
கதை
தாமரை
நுரை
அணை
மலை
பனை

(5) ி (=இ)
பிடித்தேன்
இராத்திரி
கிளை
நின்றான்
வாசி
கடிக்கும்

(6) ே–ா (=ஓ)
கோழி
ஓடினோம்
கண்டோம்
போடு
வருகிறோம்
கண்ணோடு

(7) ே (=ஏ)
ஏறினேன்
கேள்
சேவகன்
சிநேகிதன்
பேச்சு
அநேகம்

(8) ெ–ா (ஒ=)
சொல்லுகிறேன்
கொம்பு
ஒன்றொன்று
பொன்னொட்டியாணம்

(9) ெ (=எ)

செய்தோம்
தெரியும்
பெட்டி

(10) ீ (=ஈ)

மீன்
கீரை
நீர்
வீடு
தேனீ

(11) ூ (=ஊ)

கூடு
சூரியன்
தூக்கு
நூறு
ரூபாய்
பூட்டினேன்

STUDENTS' PREPARATION NOTES

LESSON. Language-Reading.
CLASS. First.
TIME. Thirty minutes.
APPARATUS. 'Dick Wittington' story book—Tamil—Chapter XI; note books.

HEADS (STEPS)	METHOD	NOTES
1. For the first class the subject of the reading lesson must not be unfamiliar. Tell the story the lesson contains.	Outline in about two minutes time the story: The captain sets out on a voyage, etc., taking care to use and emphasize the new and difficult vocabulary to be met with in the reading lesson. E. g. சிநேகிகளையும். விலைப்படுத்தி, பந்துக்களையும், விலைப்பணத்தை, பேசிக்கொண்டிருக்கையில், பரிசோதித்து. Pupils give these words in answers to questions. Those that prove most difficult are written on the black-board, the pupils doing the spelling. Teacher gives synonyms; pupils find equivalent black-board words. Pupils *strive to be first* to discover these words.	These are new forms showing new terminations, etc., though the root words are known; friends (fem.), sell (causal), relations (plural), proceeds, in speaking, examined.
2. Examine the passage to be read.	(*a*) What is your title for the story in the chapter? (*b*) Can you—pupils—find any of our new words there? To be done rapidly.	

3. Read the lesson.	(*a*) One boy reads a short portion; the others watch and note mistakes immediately, by holding out hands. (*b*) A second boy reads same passage if it has proved very difficult. This time all mistakes should be avoidable. (*c*) Continue reading uninterruptedly thus till lesson is finished once.	Teacher must not interrupt. This time all other boys close their books.
4. During above reading teacher has discovered certain other words to be difficult. These are to be dealt with.	(*a*) Pupils tell what additional words not on black-board have proved hard. They study these in silence. (*b*) Teacher dictates new words or new phrases; pupils write. E. g. வியாபாரம் (a hard word). அழைத்து, மூட்டைகளை, எண்ணி (phrases). Read lesson once again, without pauses.	= Merchandise, called, bags, counting.

NOTE. (1) In a class lower than the first, short rhymes, stories, sentences already known by heart, printed by pupils of higher classes and used for reading lessons, may be treated as above, omitting outline of subject.

(2) In upper classes the new vocabulary should be discovered exclusively by the pupils themselves, and a silent reading lesson should precede such lessons as the above.

(3) Dick Whittington is one of a two anna series of Tamil story books published by Coomaraswami Naidu and Sons, Madras. It is not a model tale, and is here quoted merely to show method.

XVIII

Language Composition

For books of reference teachers may consult Roberts and Barter's *Teaching of English*, and the Scotch Education Department's Memorandum on *The Teaching of English*, both of which, although written for English teachers, provide the best kind of guidance regarding general methods.

Reading is the impressive side of which composition is the expressive. The exclamations of a child are his first efforts in language composition; he is expressing his feelings in speech. Soon his descriptions become more complex, and he is able to give long, unpunctuated accounts of many things at once. He is not able to co-ordinate his different impressions, and he gives them out in the same unco-ordinated fashion. In the infant class the teacher begins to guide the child towards orderly, or co-ordinated expression. The child learns to describe one subject, one event, one picture at a time. He gives answers suitable to questions put to him. He recites rhymes, or rhymed descriptions, or short, beautiful, simple verses. These are the exercises in composition that will be given to infant pupils. Tiny pupils must not be asked to repeat a story or to give a description in rigid, formal

language. Their thoughts must be allowed to ripple out freely, however brokenly, and with as many interjections as the pupils like.

In the first class considerable practice will have made the pupils ready to look at a picture and at once to describe it in words. The notion of the paragraph can be subtly introduced at this stage. For instance a picture—say, one of Hachette and Co.'s delightful child pictures showing house, garden, forest, etc., is hung up before the class. The pupils all look at it, talk with one another about the events seen in it, and ask the teacher to explain what they cannot understand in it. 'Now,' says the teacher to his class, 'you, A, will tell me about the house and the garden. You, B, will tell me what the children's names are and what they are doing in this picture. C will tell me what he thinks can be found in the forest behind the house, and D will please tell us all the different colours he sees in the picture . . .' The picture is then rolled up and put away, and A begins. The moment he finishes, without a sound from the teacher, B takes up his tale, then C, then D. The whole to a listener is a connected account of a scene in the country, the account having four distinct sections or paragraphs. In the second class one boy will be able to give such an orderly account of picture, or excursion, or tale.

Meanwhile the teacher is attending to correct language forms. In the first class he asks questions necessitating the use of definite grammatical

forms in the answer. The children here learn to answer a past tense with a past, a present with a present, to use their verbs in their correct number, and so on. In short he watches the forms used imperfectly by his pupils, and gives questions which will lead to correct forms. The same type of exercise, only more difficult, can be given to second class pupils. They should be able to use correctly the different cases and the various adjectival and participial forms of the verb, in simple sentences. No grammatical names should be given at any stage of kindergarten composition, but correct usages can be taught by habituating the child's ear to correct and good forms. The second class will begin to write their descriptions in the form of single paragraphs, but whatever is to be described in writing must first be thoroughly prepared orally, so that the pupil's first written efforts in composition when returned to him by the teacher may give him the satisfaction of looking well done. He must never fall below his first efforts, and if these are good what follows will be all the better.

The following is an illustration of the kind of vernacular composition that might be done in the third class.

Certain third class boys had heard during geography lessons about Mysore, and had learned that between Madras and Mysore lay certain roads, forests, jungles, mountain paths, capable of yielding much adventure to boy adventurers. So the class

and the teacher started on an imaginary journey to Mysore in jutkas, bullock bandies, etc., and at composition periods week by week they built up the tale of their journey. They fitted themselves with provisions and guns, shot a tiger, rescued distressed people by the way, were the cynosure of many eyes, were attacked by dacoits, had several narrow escapes, and finally received a noble welcome in the Rajah's palace. Because the adventures were exciting, and because each boy's renown depended on his own power to imagine and describe, a very passable tale was ultimately produced.

Such a language exercise as the above is best done both orally and in writing, one period being devoted to oral discussion, and succeeding periods to writing and correction. A great deal of the hard work of note-book correction can be avoided by the teacher's supervision while the pupils are writing. The pupils should also know that whenever a difficulty occurs, in spelling, or construction, they may appeal to the teacher. It is better not to write a mistake tentatively, than to write it, and have it corrected afterwards.

The wearing and tedious work of correcting the notebooks of large classes is the *bête-noir* of teachers. But so far there seems no way out of the difficulty. What is corrected must be corrected well and neatly. The correction should be noted in red ink and in such a manner as not to make the pupil annoyed with the untidy sight of his page. Any comments should be neatly noted in

the margin. If, as sometimes happens, a teacher finds he has no time to correct certain exercises of his pupils, he should note at the end that the exercise is uncorrected. The pupil has made the effort. and that is the most important part of the work, After all, every mistake made all through life cannot be corrected by watchful teachers, and it is perhaps an unjustifiable fetish of the school room that teachers should be expected to correct every written effort of their pupils. If they can do it they should; but if it is impossible to do it thoroughly they should not do it at all, and should acknowledge the fact frankly. The fourth class of the kindergarten hears of great people in history, of stirring deeds, of interesting contemporary happenings. These they may recount as language exercises. The pupils of this class are also able to construct stories, if a ground work be given somewhat as follows:

Srinivasan—a magician of no fixed residence. Ethirajan—a teacher in Maddapet, a mofussil village school, and his wife Rathanam. Loganathan—a wood cutter. Mr. Maurice—Collector.	Characters in the story.
A railway station, twenty miles from Maddapet called Modapuram. A wild jungle between the village and the station.	Locality.

The language exercise would consist of the oral preparation of a story built up on this base followed by the writing of the prepared story; or the pupils may be set to think out and write a story without any collective preparation by the class.

Letter-writing should be taught in the fourth class but may begin in the third. The classes however have been indirectly introduced to letter-writing long before this. For instance the first reading lesson of the infant class was, as we saw, a letter-writing lesson. Further the captains or games leaders, or monitors, of all the kindergarten classes challenge other classes or sections of classes by means of properly written letters to meet them in class matches. These letters are prepared with the consent and collaboration of the whole class to whom the finished letters are read.

The order of lessons of the above types might be:

(1) Picture-reading—

(*a*) Pupils study the picture in silence, then

(*b*) discuss it with one another;

(*c*) ask and answer questions about it, the teacher correcting all incorrect language.

(2) Paragraph writing—

(*a*) Reading or discussion of the subject.

(*b*) An oral preparation, indicating the language and order in which the paragraph will be written.

(*c*) The writing and pencil illustration of the paragraph.

(3) Specific grammatical construction exercises, oral or written—

(*a*) The outstanding mistakes of different pupils are noted and their correct form learned by these pupils. The pupils use the corrected forms first in the original sentences, then in new sentences framed by themselves.

(*b*) New and difficult words and phrases may be correctly used in sentences, orally or in writing, according to the grade of class. The teacher should note that every sentence should have not only correct *form* but also a sensible, worthy *thought*. This corrects the tendency to wordiness, often developed by careless composition. Sentences without 'padding' will mean essays and letters and books without it when pupils have become authors.

(*c*) The completing of inflexional endings omitted in given sentences.

(4) Letter-writing—

(*a*) Discussion of the person and the circumstances of the person to whom the letter is to be written. This directs the thoughts of the pupil to the subject matter likely to be useful to him in framing his letter.

(*b*) The forms of beginning and ending letters to acquaintances are given.

(*c*) Without further suggestion from the teacher as to possible themes for the letter, pupils write their letters, referring to the teacher for help when a difficulty occurs.

STUDENTS' PREPARATION NOTES

LESSON. Language.

TITLE. Conversation, rhythm and song lesson on 'Pussy's Dinner'. An early form of composition.

CLASS. Infants Upper.

TIME. Thirty minutes.

APPARATUS. Picture, showing scene of story, black-board and chalks for pupils.

HEADS	MATTER AND METHOD	REMARKS
1. Look at this picture.	Four or five pictures of the cat and her kittens, showing the different stages of the story, are shown in sequence, in silence.	To three simple questions the children answer briefly: 'The cat'; 'kittens'; 'sleeping.'
2. Discuss the series.	From these pictures an oral description is deduced. The teacher deals with the short one-word answers of the pupils until he gets neat little sentences. The story is related as a whole—with help of pictures.	Children, with teacher's guidance: 'Look, *the cat* and four little *kittens* are all *sleeping*!'

<table>
<tr><th>HEADS</th><th>MATTER AND METHOD</th><th>REMARKS</th></tr>
<tr><td>3. Difficult words.</td><td>e.g. பாயவே Boys who know will illustrate by doing it.
பதுங்கி Give finger play showing 'creeping'.
களஞ்சியம் 'I shall tell you what you find in it. We find hay, and straw. Now what is it?'
முயன்றன is for children very difficult; therefore teacher must give it in one or two different settings.</td><td>=To leap.
Children tip-toeing to class on 'silence morning' go creeping like the cat.
=Barn
'If I am nearly late for school I shall make an effort to reach in time' etc.</td></tr>
<tr><td>4. Rhythm:—
'Would you like to learn a song about this pussy?'</td><td>Teach the Rhythm:
1 : 2 | 3 : 4 | 1 : 2 | 3 : |
1 : 2 | 3 : 4 | 1 : | : |
1 : 2 | 3 : 4 | 1 : 2 | 3 : |
1 : 2 | 3 : 4 | 1 :— | |</td><td>Follow with tune.</td></tr>
<tr><td>5. Sing and teach the song.</td><td>Teacher sings one verse two or three times. Pupils listen first, then follow.</td><td></td></tr>
</table>

SONG: 'Pussy's Dinner' from the *Kindergarten Song Book* above referred to.

LESSON. Language-Composition.

CLASS. Second.

TIME. About Thirty minutes.

APPARATUS. A picture, either drawn by teacher, or an ordinary wall picture; in this case Hachette's *Farmyard* of which children do not know the title; pupils' note-books.

STEPS IN LESSON	METHOD	NOTES
1. Find a name for the picture.	With the help of the pupils describe the picture. The pupils see a large house, children at play and at work, animals, a man driving back from town with his cart load of luggage; fields in distance. Lead pupils towards suitable title for picture by such questions as (*a*) There are many children at play, happy, working. Where would we be likely to find such children? In kindergarten. (*b*) But this is not a school. How do you know? Therefore it is a kindergarten house.	The teacher should have a pre-arranged name for the picture, which should be such as to excite the pupils to further curiosity. In this case the name in reserve is, 'The Kindergarten House and Play ground.' If a better name is suggested by pupils it, of course, must be taken instead.

STEPS IN LESSON	METHOD	NOTES
	(*c*) The kindergarten house is one important part of the picture. What is the other important part? The play ground. Title: The kindergarten house and play ground, Pupils and teacher write title on books and on black-board.	
2. First subject of description orally prepared.	(*a*) 'Shall we describe the house first? Who lives there? Who teaches the children? Where is the kindergarten room? What makes the kindergarten look pretty?'	
	(*b*) Under the title on black-board the teacher puts a series of dashes, noting the first words of the sentences to be filled in, and the full stops.	Thus: The Kindergarten room .... The mother .... The kindergarten room ....
	(*c*) Pupils again orally reproduce what has been said before by themselves, and which is imagined to be on the black-board.	
3. First subject described in writing.	(*a*) Remind pupils that a distinct space must be left between each word in writing; that full stops must be shown; that page must be kept as neat as the subject of the picture.	

4. Second subject of description to be treated similarly (as in 2 and 3 above.)	(*b*) Pupils proceed to write paragraph 1—a description of the house. Questions. (*a*) Where is the playground? (*b*) Would you like to play there? Why? (*c*) What lesson are the little children engaged in now? Finish the paragraph as above.	Thus: The .... because the little .... Corrections are put in red ink in margin.

NOTE. The above is a lesson on the use of the present tense. A series of lessons on the past tense may follow, to be based on the 'yesterday's' doings of one of the characters of the picture: e. g., 'Duraiswami, the big brother *rose* at six o'clock yesterday and *went* to the fields. He *took* a bag of seed, and *sowed* it in the field, etc., etc.

Other tenses and other forms may be taught similarly.

XIX

History

BOOKS of reference: Johnson's *Dramatic Method;* Scotch Education Department Memorandum on *The Teaching of History.* Cambridge Historical Readers; *History of the British Empire for Boys and Girls* by Skelton. If the teacher can read Thomas Hardy's *Dynasts* he will have a scheme of history teaching, and a vision of history such as the greatest teacher of method will be unable to give him in a life-time of lectures.

History is beyond doubt the subject which the Indian kindergartner finds most difficult. It is particularly difficult because the part he deals with is its beginning. On the one hand are the advisers who say: Begin with those events and persons and scenes that are of most moment to every Indian child—the events and people of his own little piece of country. On the other hand are the people who say: Since fact and fiction are one to the little child, choose those beautiful myths familiar to his race which lie at the beginning of the science of history. Still another band of counsellors say: Not only are fact and myth one to the child, but a country a thousand miles away is no farther from his mind than the village three miles away, and a few centu-

ries are to him no greater and no farther distant than a few years. Therefore since the study of history is to be the study of facts let the kindergartner in his foundation-laying, with his eye on the ideal of history, acquaint his children only with true and noble stories of heroes, and deeds, and places, gathered from the universe, from heaven and earth, the present and the past, this country and its antipodes, extant races and perished races.

Before deciding what shall be the nature of our kindergarten history stories, we must consider who the children are who are to be taught. They are, say, the children of India—of South India. They have heard mythology from their earliest days. They are saturated with mythological tales, tales of abnormal heroes, of inhuman, superhuman, and other personalities; but of real actual heroes they have sometimes heard little. Therefore to correct the tendency that has been overstimulated by this excess of mythology, and to make robust and healthy mental habits likely to have become a little sickly, the kindergarten teacher should not lay his foundations of history with the super-wonderful, or mythological, but should adhere rigidly to stories that are of indisputable facts. There is plenty of the wonderful and the unusual in the real lives of real people without once drawing upon the occasionally very questionable stories of mythology.

Then doubtless it is well that our little ones should begin by hearing tales of their fatherland, in the above case of Tamil-speaking South India.

But there does not at present exist in print any collection of such real history tales in the vernacular fitted for our kindergarten pupils. One or two booklets on folk lore and the like there are; but these for the reasons stated above we have decided to be unwise foundations for the study of history. Therefore pending the appearance of collections of historical tales in the vernacular, setting forth the real deeds of Tamilians of the past and the present, the teacher can do nothing which will be so satisfactory to his pupils and himself as to cull freely from the historical literature of other nations, to the making of which the scholarly minds of many generations have given their best efforts. There are tales of India, and Greece, and Rome, and Egypt, and Palestine, and Spain, and South America, and England, brave and wonderful enough to stir the blood of little ones of any land, and there is nothing unpatriotic, but rather patriotic in a larger and greater sense than ordinary, in teaching little children to love their own race and emulate its highest achievements, through the medium of the world's heroes.

Kindergarten history bears to later history the relation that definitions bear to geometry. Each story told is a little definition, the meaning of which will be used again and again in later study. Therefore the teacher will select his stories to embrace as many definitions as possible; tales of heroes from ancient and more modern wars, as the Vikings and Drake; tales of voyages and expeditions, as

Columbus, Livingstone; of rulers and revolutionaries, as Victoria on the day she was called to be a queen, Froebel in the first kindergarten; from ordinary places and callings, as the bandsmen who went down on the *Titanic.* In all these examples, not the characters of the heroes but the particular deeds for which each is noted, deeds full of rapid action, and causing breathless pauses are described. It is not necessary that these definition stories should be connected. They may of course be arranged in chronological order to please the teacher's logical sense; but until events are studied in groups of cause and effect, chronology is not of much value, and it is altogether useless to ask the child in the kindergarten to remember that one happening belongs to an earlier period, and another to a later, if the various happenings do not in themselves demonstrate their approximate time in history. The history chart is a feature in some upper kindergarten classes, its aim being to help the child to retain in his memory a picture of sequence. While, however, this may serve a useful purpose, it fails to teach, or even to prepare for the teaching of the flow of the cause and effect that makes history. It is rather a memory-training exercise, entirely mechanical, and exhibiting no real relation between the stories it is supposed to relate.

These definition stories should form a large proportion of the stories told in the second class. The telling of them does not differ from the telling of

any other story, and the order of this history story lesson might be:

(1) Reference to any other story, of whatever kind, known to the children which will serve as a ground of comparison or as a right basis for the new story.

(2) Explanation of new and difficult ideas and terms that are to occur in the telling.

(3) The telling of the story.

(4) Expression, which may be of the kind mentioned under 'story telling', or it may be the committing to memory, for future use, of a passage or verse descriptive of the event.

In the third class a scheme of history may be introduced more nearly approaching the work done beyond the kindergarten. The story of the pupils' own land may be told at some length. The more fully and correctly the teacher himself knows that history the more interesting will he make it for his pupils. The story of the fatherland should be told now in its correct sequence, event by event, week by week for a term, or for nearly a term. The telling of this long tale should be accompanied by handwork illustrating the lessons (See Ed. S. Lay's *Constructive Work* series), and by plenty of illustration in picture. The excursion, which has so many other aims, can include the historical aim among others, for the history excursion even in the kindergarten has come to stay for a little longer. The second term in this class might be spent in hearing one or two group stories of other lands told

in less detail than the story of the fatherland and showing very similar or strongly contrasting features. For instance the wonderful stories of Charlemagne and the Saracens in Spain—see *Everyman's Library*—and the story of the Incas of Peru and their interesting contact with the Spaniards, contrast with the stories of Indian invasions.

After each history story told in the third and fourth classes, the pupils should enter in their note books short and orderly records of the lesson taught. The pupils might have little history albums, made of brown paper, in which they could enter these records in their proper sequence. The records might be sometimes a short graphic sentence written in decorative hand, sometimes a drawing, or painting, or picture cut from a magazine and pasted into the album, or one single word in large characters. These records are of no direct value to the study of history at this stage, but they help to add to the picturesqueness of what is told, and above all they help the child to add his own quota to what has been given him, and so invite keener attention on his part.

In the fourth class the scheme of history lessons should consist entirely of group stories. Teachers should not be scared from ambitious work by any traditions however ancient of the unfitness of the child of ten for hard work. There are English boys of ten who revelled in such histories as the *Rise of the Dutch republic*, D'Aubigne's *History of the Reformation*, Prescott's *Conquest of Peru*,

and *Conquest of Mexico*, and there are boys of twelve who were intoxicated by the vigorous language, even if they did not altogether grasp the significance, of Carlyle's *French Revolution*. The fourth class is the great class for leading boys to love history. The boys are growing, and crying for the manly and the hard, and there is no better time for presenting them to it. Therefore let the teacher, ignoring all schemes and syllabuses, get thoroughly and admiringly acquainted with any one such masterpiece as those mentioned and then let him take his boys through it, omitting nothing, and his reward and their joy will be abundant.

I give one example from my own experience to demonstrate the kind of history acceptable to, and the reception given it by, fourth class boys. The class teacher, who had been taking his boys through the story of Clive and all connected with that period of Indian History, fell ill and left his class for three months. I had to take a part of his work and among other subjects took history. I was not particularly interested in Clive, and wished to give the boys a good time. So I abandoned him until the teacher should return. At that time I was reading Scott's *Last Expedition* and decided to take the boys through it along with me. So we stopped all other stories and heard a fresh part of this great record each day. From the beginning, when the stores were so neatly packed into the *Terra Nova*, through the voyage and every successive stage, the interest never flagged. As the ex-

plorers drew near the Pole, the interest was so intense as to be almost painful. A thrill of deep sorrow went through every boy's heart at the sight of Amundsen's flag ahead. When Captain Oates went out into the blizzard every boy felt proud of him. When the last day of the three heroes came, and the pen dropped from the leader's fingers, tears were bravely held in check in the glistening eyes of every boy in the class, except three who, unashamed, put their heads on the desks and sobbed aloud. The telling of this story took nearly three months. Every day the map of the world and the map of the Antarctic continent were hung up in the class room, and the pupils had their first introduction to latitude, longitude, magnetic pole, blizzards, etc., in the company of this great hero.

But the results of this story did not end with the end of the tale. A short time after, I took these same boys on an expedition to the harbour. When we arrived we found the harbour in an almost impassable condition. Huge piles of iron, stones, wood lay everywhere, and pits alternated with heaps of upturned earth at every step. I saw that the expedition would be very unprofitable, and suggested returning, promising another visit when the repairs were finished. There was great disappointment; but when two boys came and said softly, 'Captain Scott would not turn back,' I humbly capitulated; and if the gains in geographical knowledge were few, the spirit that went over the difficult ground with the foot sore and weary

scramblers, meekly emulating their immortal hero, was far more valuable than any amount of geography.

This same class on another occasion had heard the stories of Columbus, of Vasco da Gama, and of Captain Cook, and had begun to long for the glory of a seafaring life. The teacher followed up his voyage-tales with an expedition to the harbour to see the ships. A kindly chief officer of a British India liner in the harbour took them over every part of his boat, describing to them wheel and engines and stores and cabins. A little group of boys at last accosted the teacher with, 'Please ask him the price of a voyage'. The 'price' proved beyond their father's purses, but if these boys do not one day land on foreign shores the fault will not be theirs, nor Columbus's.

These group story lessons in history can frequently and profitably be followed by such excursions as those mentioned in the above example. The excursion in such a case would be the expression. Another exciting form of expression is the game. But teachers must remember that boys of the third and fourth classes are old enough to consider their history lessons the most dignified of their curriculum; therefore a game based on a history lesson must not be puerile or grotesque or beneath the intellectual appreciation of the class. The second class boys enjoy the furore and excitement of a most disorderly battle, for the sake of the wrestling opportunities provided by it; but the

boys of the upper classes must have in their battle the dignity of a proper military corps. Second class boys are not above converting desks into ships when they want a voyage. Upper class boys disdain such childish artifices and prefer to imitate the dramatic moments in the voyages of heroic voyagers. There is all the difference in the world between the dramatization of a story, whether from history or elsewhere, acted because the teacher wishes the pupils to be able to demonstrate a story, and the dramatization that is the spontaneous outcome of a much enjoyed tale of dramatic action. The latter is much more difficult and rare. In their stories from literature these boys of ages from ten to twelve would thoroughly enjoy marking out a Robinson Crusoe Island, for instance, in constructing its geographical features from the details of the story, in constructing a real mud hut which would take weeks to build and thatch, and in scooping out an old tree trunk till it made a boat not to be despised as a means of transit on the local tank. The same amount of dignity must enter into the dramatization of history. For instance in the story of the printing press, a real model would be cut out in chalk or wood, and an actual page printed, while in the distance the ignorant foes of progress discussed in mediæval style the best means of seizing the Satanic machine from the model-makers, who should be ensconced in as much secrecy and security as their ingenuity could devise. Many scenes from history are too sacred

to be dramatized; these must be left reverently alone. A boy's sense of fitness is very keen and severe. Kipling's description of the agony of the boys in *Stalky and Co.* who had to listen to the sacrilegious harangue of Mr. Raymond Martin is psychologically exact. No boy can bear history to become a play-thing.

It is inevitable that in the fourth class the history of the fatherland be well and truly told. But the method that is useful for tales from universal history is useful for the history of the fatherland, except that in the latter the personal appeal is stronger. The boys are beginning to understand that the results of their ancestors live still in them. History becomes a definitely moral force. The boy learns to say *my* country; begins to be proud that *his* country can show such a proud record; begins to be grieved because *his* country shows blots on her present fame; resolves that *he* will count in his country's history. The teacher here finds useful a judicious use of the first person in his lessons, 'That is what *our* people did;' 'Is it not a shame to *us* that these things should still exist?' 'There is the great opportunity for *us*, boys,' should be the tone of the lessons on the fatherland. It is good to make the pupils squirm with shame, as well as to make their eyes shine with pride, over *their* deeds that go to the making of *them* and *their* empire. The question arises: Are the kindergarten boys to be merely passive listeners during the history tale? Is there no

creative or active part that they may play? An answer would be: Let them read for themselves tales from history, and let pupils occasionally tell their new, fresh tales to their class and their teacher. But again, vernacular literature providing healthy, stormy, vigorous tales of history for small boys is very limited. There are one or two easy biographies, published at one or two annas each, which teachers might use; but the number is far too small to make history reading a definite part of the course. Another possible answer would be: Let teacher and pupils suggest abundant questions. Let the pupils endeavour to find their solution by reference to older people such as sixth form boys, and learned people of the village, and let the teacher give the final correct answers. For example, Why are there Muhammadans in Madras? Who were the first comers to Madras, Muhammadans or Hindus?' Or, 'To-morrow is called Easter by Christians; what does Easter mean?' The heuristic chain by which true historical answers might be found is obvious. This questioning method however provides the possibility of much dulness.

Therefore it appears as if our boys must generally be only passive receivers during the history lesson, unless the teacher gives up much of his own private time to selecting, translating, and cyclostyling copies of the tales he wishes his boys to read. The results would bountifully repay his extra labour.

GROUP VIII. History Lesson 1.
CLASS IV.
TITLE. The Beginnings of Printing.
TIME. Forty minutes.
APPARATUS. Chart and picture from *Highroads of History*; black-board diagram of centuries.

STEPS	MATTER AND METHOD	REMARKS
1. 500 years ago.	People of the West beginning to find the East; no English in India. Joan of Arc in France; Red Indians in America; Columbus getting ready to sail from Spain and Vasco da Gama coming to India; Muhammadans marching to Turkey; all the world waking up and wanting to look round; German people reading hand-written books, and thinking hard.	Rapidly refer to all these places on the map. The events are already known to the pupils.
2. The discovery of the possibility of printing, and consequent invention of printing.	(*a*) A boy in Germany had cut out a wooden letter. It fell into a pot of red dye, and afterwards fell on to the floor leaving a large red image of itself. (*b*) Later. A man called John Gutenberg invented movable types in 1450, and began to print. He had to print secretly because people accused him of witchcraft.	

3. 'How do you think printing of books developed?' From this beginning to present stage.	(*a*) Lead boys to guess. Their guessing should lead them to say that lines, pages, large sheets of pages, would be set up, then inked over, and so many copies of the same collection of pages could be struck at once. Now we print off 30,000 copies of a newspaper in one hour. [Incidentally (*b*) Time is saved. Writing one book took so long. Now everyone can have a book who likes to buy. (*c*) Other results. Much work is given many printers are needed. All people may read great thoughts, and stories and histories of other people. People are much more friendly with each other all over the world.]	Two students. This will prove slightly difficult. Note how it develops, and how it has to be treated. Have pupils noticed that book pages are uncut? Printers do not therefore print pages in order 1, 2, 3, etc. Why and how are pages folded and numbered?
4. Printing spreads.	An Englishman, William Caxton, went to Belgium as a merchant. He was a clever scholar and used to translate French books—written by hand always—into English. One book of his told stories about the old Greek people. He heard of the new art of printing, went to the continent, and had a printing press made for himself. His first book was this book of stories. Then he came to England and began printing there. His first book in English is	Show these places on map.

Steps	Matter and Method	Remarks
	kept in the British Museum. It is very much prized.	
5. Trouble to Caxton.	The stupid people of that time said. 'The devil is helping Caxton. Printing is witchcraft.' So he had to hide his work; and his friends helped him to do his printing in the corner of a church. Nobody would touch him or hurt him there in these days. Look at the picture. The silly priest is praying, with his hands clasped, frightened of the devil who is, he thinks, helping Caxton. Now India, every country in the world, prints its own books, and not only books but drawings and pictures. Enter in chart: 'Caxton, 1470'; then *rapidly* recapitulate all, giving 'places' for good answering.	Incidently remind pupils briefly that all great men have been persecuted, and many of them killed by ignorant, silly people who could not understand a clever man's work.

XX

Geography

BOOKS of reference: Ball's *Story of the Heavens*; *The Book of Psalms*, Ruskin's *Ethics of the Dust*, Kipling's *Puck of Pook's Hill*. There are many books, but these contain specimens of the varied food that will fit the mind of the geography teacher for his theme.

Geography is a subject that insinuates itself freely into nature study and history; but that neverthless has a place all its own. A teacher thinking of nature study or history, and suddenly turning his mind to geography, experiences a sudden enlarging of his horizon and an inrush of cold, fresh air. The same effect should be produced on children. The geography lesson should take their minds into the free, upper air, out into far space, down into the bottomless deeps, up into the worlds of the solar system and beyond it, back to ice ages and primeval creatures. Geography is to the little child the magic telescope by which he sees infinitely far in space. It also shows him infinite distances in time, but when it does this it merges into history. If at the outset we remember that geography has this supreme function, we shall be saved from the error that still survives in our

teaching of this noble subject, the error of little-mindedness and an inflexible, mechanical outlook.

A popular present way of setting out to teach geography corresponds nearly to a moderately popular way of beginning to teach history. Begin with the child's immediate locality and lead him out as he is able to go. The suggestion is eminently logical from the point of view of the very grown-up, very mechanistic logician who sees things all beautifully dovetailed, and dead, and would formulate a living theory of teaching from the observations of his dovetailed mechanism. And, so the child who must begin at the beginning is set down to make little models of big things, little mountains, little lakes, little moons, little plans; and, as time goes on, he learns to expand the little things, and is expected ultimately to arrive at a quite accurate conception of the solar system and the things that constitute it. Thus we carefully begin by establishing a foundation of littleness that will have to be shattered before ever the child can get a glimpse of the real. This means two unfortunate results; first, that we are narrowing the child's mental vision and giving it a narrowing tendency; second, that somehow or other we have introduced a leaden, dead element into a subject that ought to be flaming with life. Therefore let our children begin with the real, and the big, and the definite. If they wish afterwards to reduce this to the smaller, and to express it in mimic forms, all the better. Also it is necessary to

remember that, however useful pictures are at a later stage, at the beginning they are only pictures, little masses of form and colour, that can be transferred to no bigger imaginary world than the child already knows in the actual. We have accustomed ourselves as teachers to think that the child's world is a little world, where tom-thumbs and fairies abound, and we accustom our children to this imagined world we have made for them. Yet we know that the outstanding scenes of our childhood's memory are first sights of those things that overawed us. A blue mass against the sky, at first nothing but colour, astounded us when we were told that it was a range of distant hills covered with houses and gardens like our own. The first time we saw a man in his boat on the sea a wonder at the littleness of the boat and the man on the vastness of the sea filled us. And when, later, we heard that the moon shining there in the sky had bare hills and empty seas, that the stars were far bigger than all the world we knew, we learned to love the sky because it was too big to think of.

We may introduce our children to these great things as early as we choose, earlier than we introduced them to the beginnings of history; because the great things of the universe are always with us; the great people of history are not so evidently before our eyes. But we must do it systematically and wisely. Let us suppose the official introduction to geography to happen in the first class, and that a scheme is to be made out and

the method of treating the different subjects of this scheme decided upon. The scheme of lessons will here again be modified by the locality ; but however different schemes may be there will inevitably come a group of lessons on the skies, if possible, lessons on the sea, lessons on the earth beneath our feet. There will be, of course, no globes, no measurements, no pictures ; these all will follow when demands for explanation have arisen, which may be very soon. But the basis must be the real ; art must only explain the real, by illustrating it. Personification may be freely used in description, this being probably a more accurate form of description than any, if Prof. James and Fechner, whom he quotes, are to be relied on. Read these quotations :

On a certain spring morning I went out to walk. The fields were green, the birds sang, the dew glistened, the smoke was rising, here and there a man appeared ; a light as of transfiguration lay on all things. It was only a little bit of the earth; it was only one moment of her existence; and yet as my look embraced her more and more it seemed to me not only so beautiful an idea but so true and clear a fact, that she is an angel, an angel so rich and fresh and flowerlike, and yet going her round in the skies so firmly and so at one with herself turning her whole living face to heaven, and carrying me along with her into that heaven that I asked myself how the opinions of men could ever have so spun themselves away from life so far as to deem earth only a dry clod, and to seek for angels above it or about it or in the emptiness of the sky—only to find them nowhere. (From *A Pluralistic Universe.*)

If the heavens really are the home of angels the heavenly bodies must be those very angels. (JAMES)

The teacher begins then by leading the pupils to

express what they already know, that the sun moves across the sky. It is useless because meaningless to endeavour to get a child to say that he moves round the sun. The journey of the sun across the sky provides a beautiful series of stories, as he is shown to bid good morning and good night to people after people; and as his wonderful person is described, with its flames shooting out taller than the distance of the clouds, and rain-bows of light shooting from it everywhere making trees green, and boys brown, and skies blue. Then there is the moon which provides a series of contrasting lessons, and, after the round earth with its chasms and mountains and seas has been traversed, the children are ready to visit the moon again. When the children are learning about the earth they dig a hole; learn that much bigger holes have been dug; that if we were to dig deep enough we might come out at sky on the other side, and might perhaps see the sun after he had bidden us good night on our side. They learn that earth is at the bottom of the sea as well as beneath their feet, and that it has caves, and hills, and trees, and gardens, and a peculiar people of its own, among whom may be found whales, sponges, sleek seals, and other interesting creatures. Then comes the illustrating stage and the teacher may cheerfully suggest, but must not command models and pictures. Modelling and illustrating are not geography however, but expression work or handwork incidentally arising from geography.

These lessons must all be carried out 'in the presence of the facts and in the open air.'

Each lesson has three parts:

(1) The observation of the facts.

(2) The teacher's description carefully prepared and in exceedingly well considered language.

(3) Free expression to consist of unguided conversation, children's questions and remarks, or the learning of a beautiful sentence or verse descriptive of the subject of the lesson.

The subjects mentioned above, the skies, the earth, the sea, treated in their largest aspects, and in the most familiar and friendly fashion are quite sufficient for the first year. But in these first lessons the language must be without exception beautiful. It is for this reason that a teacher of kindergarten geography should read the book of Psalms where he will find the spirit of man in touch with the spirit in nature: 'Day unto day uttereth speech;' 'The trees of the fields shall clap their hands;' 'Deep calleth unto deep at the noise of thy water-spouts;' 'The voice of thy thunder was in the whirlwind. Thy lightings lightened the world; the earth trembled and shook.'

This is the type of language to be recommended as fitted to the purity and dignity of the little child's spirit.

In the first class, then, the pupils have looked at the great masses of their universe and are ready

to translate little things in terms of big things like true philosophers, rather than empirically to translate big things in terms of little things. They now enter the second class where they may begin to do in geography what they have begun to do in history: they will have a systematic arrangement of features gathered from over the universe, and placed before them by story and photograph, and by occasional conversations with eye witnesses. At this stage much definiteness of place is unnecessary, such an introduction as 'Far over there where the sun goes down', or 'If you fly with the birds for half a day straight over there', being a sufficient indication of the locality. But the description must be definite, and names may be introduced. There will be lessons on house boats on the Ganges, a voyage in the Atlantic liner *Mauretania*; icebergs in the Antarctic seas, Stromboli; a South Indian boy at dinner in June, an Esquimo at dinner in June, and in December; a bullock ride to Ennore, a camel ride through the Sahara; Holland with the sea above its coasts and the story of *The Leak in the Dyke*, Tibet and the story of Henry Savage Landor crossing its mountains. These are examples of different groups of lessons that might be arranged for the second class. As in history a short record of each lesson of this and succeeding stages should be made by each pupil. The records might be entered as drawings, sentences, single words, or pictures, in the second half of the history album. A separate geography album could of

course be kept, but it is not wise to multiply notebooks at this stage.

A very capable teacher will be able to arrange his second class geography and history syllabuses to supplement each other if he so wishes. That is to say he may choose from the vast amount of historical anecdote at his disposal those somehow connected with specially interesting geographical features. This will help him to make his geography lessons illustrative of his history lessons, and *vice versa*. Such a correlated scheme has an advantage in that it introduces a certain pleasing order and unity into the lessons. It has an equally potent disadvantage in that it sets limits upon the teacher, which, if he is not exceptionally alive, will continually tempt him to become mechanical and metallic in his handling of the lessons. The real correlating principle is too subtle to be stated as a law. Lessons are correlated naturally which have a particular relation with the present actual life of the child.

To add to the personal interest of these lessons for the second class, and to give room for creative effort, there might be one great geography pageant day at the end of each term. Each pupil—or small group of pupils—would be given, or would select one scene from his geographical knowledge, and would demonstrate all the different features he had heard described. The preparation for the pageant would be done during free periods in school and at home, and without the teacher's supervision. For

example, from the lessons suggested as types on page 197, one boy—or group of boys—would choose boat scenes; another cold scenes, another hot scenes, another travel scenes, etc. The boy who selected boat scenes would perhaps represent the *Mauretania* afloat on the Atlantic with her flag, with the date of her maiden trip, for one scene. For the next he might show himself much wrapped in clothes, afloat in a clay boat, among chalk whitened icebergs in the garden. For the third scene he might show a daintily constructed house boat made of empty chalk boxes and one of those large seed pods found in most localities. Then would come the travel scene boy who had worried the local carpenter into making a real wooden sledge for him, behind which came a covered chalk box tonga and a huge clay camel which a sixth form boy had helped him to make. A placard with the name of the country illustrated would be placed high on the front of each; and so on. The same class, next year, might do a history pageant; but history is more difficult to dramatize effectively, and too many pageants would become wearisome, as the work entailed is much.

A scheme like that just indicated would quite easily cover a year's work. But if the teacher has exhausted his repertoire of such lessons he may during the last quarter of the second class year begin to lead the children to an interest in the geography of their own country. They will now hear their own country compared with other countries,

and for their guidance and his own at this stage the teacher may now consult specific books on geography such as Lyde's *Teaching of Geography*, Lewis, Chapman and Archer's *Teaching of Geography*, and Ed. S. Lay's *Constructive Work*, particularly the geographical number. Excursions, garden maps, models, weather records, maps of the local village, the globe, lessons and directions may be gradually introduced not as studies but to arouse the curiosity of the pupils. The teacher might one day hang on his wall the map of a recent excursion and give his pupils a fixed time to find out what they could regarding it, much as we gave our infants a printed story and left them to find out what it was. Then might come a crude map of the village, also made by the teacher, and when its secret had been more or less discovered, the globe might be presented. But this is more properly the work of the third class.

The third class pupils are now ready to study intelligently their own country. Starting from their own locality they learn the great centres to which the local roads and highways lead, and so on in the usual way. But this is not all. The picture map of the world should be before them, and a little should be learned of the great places of the earth with which their own country has important connexions. Third class boys should know of the people and position and labour and cities of South Africa. They should know London, the city of their Emperor. They should be able to say, with

real personal pride, *My Empire*, and should learn to be interested in the characteristics of that empire. It is the third class teacher who begins to foster the imperial spirit in his boys, and a year will enable boys, who at first had no interest in the foreigners that peopled the various parts of the empire, to look upon these foreigners and these parts as of first importance to himself. Day after day he hears the teacher refer to *our* colony of so-and-so, *our* people in such a place, and soon it becomes a habit of his mind to think of the red-marked places on the imperial map as *our* places, which is no inconsiderable result.

An English teacher of Tamil boys with this ideal in his mind referred to the great patches of red as நமுடையது.[1] 'No' said one boy, 'it is not நமுடையது, but உங்களுடையது,[2] showing that the teacher with imperial aims must begin at the very beginning; if he would lead his boys to feel pride in their empire.

The third class is also ready for a great deal of practical experiment. They should be taken out after the manner of land surveyors, provided with measuring tapes, and set to measure the streets of the village, and, without any technical knowledge of protractors, they may find the approximately correct angles of the streets. At arithmetic lessons they reduce the measurements to a scale and proceed to construct their maps in duly correct, official

[1] Yours and mine
[2] Yours

style. Maps of excursions of the surrounding country side, etc. may readily be done after this first accurate effort. Elementary surveying is of more than geographical interest. Watch the satisfaction with which these boys will carry on their street-measuring before an interested crowd. An air of doing something is abroad which is well worth observing. Notice the shy confidence with which they answer the questions of the onlookers. In this lesson they are doers, of very considerable importance to the empire, in their own esteem and in that of their teacher.

Another series of experiments among many which this class might carry out is star observation. An hour spent in the open just after dark is a joy to the pupils. During this hour the teacher can help them to discern any one particular constellation, and may leave them to discover what they can during succeeding nights at their own homes. If the boys have been once thoroughly interested they will quite likely discover important facts generally relegated to the upper school. If, for instance, the teacher selects The Scorpion, the boys will soon discover, in addition to its ordinary movement, that it cannot be seen every night. These star-studies should of course be continued in the fourth class, where the boys will be able to trace the path of a conspicuous planet like Venus, to measure shadows, to construct primitive clock faces, and to feel some of the wonder of the solar order.

In the fourth class the country of the pupils must

begin to be supreme in importance. The pupils ought to have a picture in their minds of the great, rich, tropical country that belongs to them. They should see how the people live in and use their own country from Himalaya to Comorin. They should know of all the great natural divisions of this expanse of country, and should have a full description given them of a typical named place in each region—Bombay with its ships of all nations, the Ganges, the Deccan, Madras, tea estates in the Nilgiris, the north-east monsoon region, Ootacamund, French Pondicherry, and Portuguese Goa; and, because the patriotic sense in them is beginning to be strong, they ought to know still more intimately the part of their country ruled over by their own Governor.

Short lessons on the pictures in Ball's *Story of the Heavens* fascinate these boys, provided they are given without any elaboration, or the intrusion of any sentimental superlatives.

Two quarters of the school year might be devoted to the geography of India as suggested above, a third quarter to experiments and star-studies. The fourth quarter might be spent in going systematically through one exciting book of travel like *How I found Livingstone*, by Stanley; or better still, the class might combine geography and history very effectively by going through such a record as Scott's *Last Expedition* already mentioned under history, or Shackleton's *In the Antarctic*, or any of the interesting volumes of

travel published in the *Everyman's Library* at twelve annas each volume. Geography throughout gives more scope for active work than history. Many experiments may be done; journeys may be picked out step by step on maps, and a record should be kept by each pupil of every lesson.

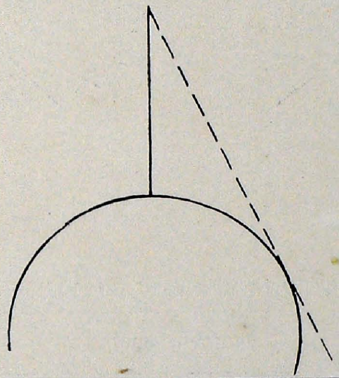
A note on correlation may be added here that applies equally to many other subjects. Classes in a kindergarten may specialize. One class, selecting geography as its special subject, may decorate its walls with geographical notes, illustrations, and diagrams. Another class might specialize in kindergarten history, another in language, another in arithmetic, another in drawing, another in nature study, another in physical exercises like dancing and games, and so on. The pupils of each class would discover many ways of showing in their class room the excellence of their work in their favourite subject. If such a convention were adopted the same classes should keep the same reputation for about five years so that boys, doing a full course would have had a fairly wide variety of interests during their kindergarten career.

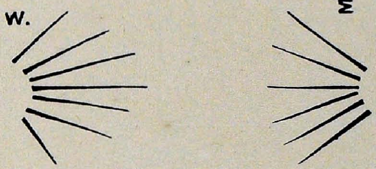
GEOGRAPHY.

LESSON. The sky as people see it,
(1) in South India.
(2) at the North Pole.

APPARATUS. The Globe, to show positions; picture of Arctic regions; picture of northern sky—Cassell's *Popular Science*.

CLASS II.

STEPS	MATTER AND METHOD	ILLUSTRATIONS.
1. Children learn positions of North Pole, and, by reference to globe position of sun, with regard to equator and poles.	Question pupils as to the direction of North Pole. Using small globe and ball show, but do not try to *explain*, how the sun is almost directly above the middle of the world and at an angle to the North Pole.	
2. 'What can you tell me about the sky?'	Since the sun shows differences in position, appears different, there will likely be many other differences. Pupils will tell therefore all they know about 'their' sky; and teacher will follow with description of North Pole sky.	

STEPS	MATTER AND METHOD	ILLUSTRATIONS
                3. What the Polar people see.	Children describe: 1. Appearance by day: (*a*) Sun nearly overhead, (*b*) Sky cloudless and bright, etc. 2. Appearance by night: (*a*) The moving moon. (*b*) Moving planets, one—Venus—seen at morning sometimes and at evening at other times. (*c*) Fixed stars in groups of fixed order—Orion, Scorpion, Bear, with Polar Star. (*d*) Night lasts about ten hours and a half; a fifteen minutes' dawn, and twilight. (*e*) Golden sunsets, with beams across sky. Teacher now gives his description, saying he has not seen it but has read what those who saw wrote: 1. Sky by day: (*a*) Cloudy, dark, snow falling, sun at an angle in the south small, easily looked at. 2. By night, very gorgeous. (*a*) Aurora Borealis. (*b*) Pole Star. (*c*) All fixed stars still the same but appearing not quite so far north to the eye.	Black-board resumé after pupils have answered.  Black-board resumé after pupils have heard.

	(*d*) Six months comparative night, six months comparative day.
	The above will be told with picture illustration accompanying each description.
	2. (*d*) Will be told as follows:
	In the tropics dark falls very suddenly, at the equator in a few minutes, in Madras in fifteen minutes, and the sun disappears for nearly half the day. In the North in the middle of June the sun just dips below the horizon and begins at once to appear again at midnight. Each day he dips a little further and it grows nearer and nearer to our twilight, till at last nothing but twilight is left; and one day the sun just peeps above the horizon and at once begins to hide again. Then it is dark all the day long.
4. Expression: interchange of letters.	Half the class representing North Pole boys, the other half tropical boys, write letters to one another descriptive of their respective skies.

NOTE. The next lesson will be a description of the customs of the Northern people consequent upon their latitude:

(1) Houses, food, clothes.
(2) The people themselves, their joys and hardship, sledging, hunting, cold, loneliness.

LESSON. Geography—A general picture of South India.
CLASS. II.
TIME. Forty to fifty minutes.
MATERIAL. A floor map to be constructed in detail as lesson proceeds.
A coloured map on black-board to be prepared previously and presented, for purposes of testing knowledge acquired, at end of lesson.

PLAN	MATTER AND METHOD		REMARKS
1. The map is laid down in the natural directions. 2. 'What I tell you'.	Pupils know cardinal points. Teacher after questioning on these tells that the south in this map is towards the south etc. 1. The greatest population is here, i.e., in the east. 2, One large river joins sea on east. 3. Just beyond this narrow band of water i.e., Palk Strait, lies an island. 4. In November and December a north east wind blows.	These four facts to be indicated on map and noted on black-board. Emphasize that this is the teacher's contribution to the lesson; that next comes pupil's contribution.	At this and following stages of lesson, if pupils fail to deduce the correct facts, teacher refers them to their clay models of last year, in which they made hills with rivers flowing from them through green plains.

3. 'What you tell me' supplemented by some farther information regarding names, etc. by the teacher.	1. There will be most cities here, in the east. Teacher adds: Madras and Pondicherry. 2. There will be hills in west. Teacher adds: Nilghiris. There will be hill stations, new products. Teacher adds: Ootacamund, Coonoor, etc. 3. There should be port for steamers on mainland and island. Teacher adds: Tuticorin and Colombo. 4. There will be rain, tanks filled, a green country soon after.	This information can largely be provided by pupils. A pictorial description to be given of the interesting places named. In cases where a pupil has already visited one of these places, his description is to be accepted. Note on blackboard.	No answer to be discarded, but too much detail need not be remembered.
4. Reading the map.		'Can you tell what this is?' 'What do you recognize in it?' Pupils examine the map till they recognize each feature in it. A drawing lesson may follow, during which pupils prepare a map in their own books.	

XXI

Arithmetic

Books of reference: Ed. S. Lay's *Constructive Work* series, the number dealing with Arithmetic; Scotch Education Department Memorandum on *Arithmetic*.

A century ago arithmetic in school was altogether mechanical and of little use for ordinary human purposes. Then Froebel sent out his message that number was a spiritual reality and should be dealt with in school only as such a reality. His message has leavened the world of arithmetic, till now Froebel himself would call it overdone, and in danger of becoming once again entirely divorced from the spiritual reality. Children undoubtedly do too much of their number work with things; so much so that number is made ridiculous and the child's appreciation of it is marred.

Little children of the early infant class from four and a half to five years old quite frequently refuse to have anything to do with number. This is right and natural. But when the child goes on till he is six years old or more without any increased appreciation of the number lesson, the teacher grows distracted and overdoses him with objects which he must count and recount, but of which he still

refuses to think as in groups or series. The ability to discern number develops late, and the teacher must let it take its natural course. Here is the story of a child who would not be coaxed to pay the slightest attention to number.

Manni, aged somewhat below five, came to our infant class. He was full of childish humour, ready to indulge in any fun that chanced. When he had been several weeks in school, the teacher thought he might subtly introduce him to the mysteries of number by inviting him to join his class mates in a game of ninepins. Manni loved ninepins, particularly when he knocked them all down at one stroke; but when the teacher dilated on the number of fallen pins and the number still left bravely standing, Manni refused to pay the slightest attention to the fact. Ninepins were ninepins, not number, to him. The year in the infant class neared its close, and most of his compeers were able to demonstrate all the possibilities of the number ten, or even twenty, but Manni did not seem to know that there was any difference between two and twenty. It was almost time to join the first class, and this boy, intelligent in all normal directions, was to join with the others, but was to visit the infant class at number lessons. One day the teacher was unexpectedly called from his class, and for twenty minutes the infants were left free to play. Most of them promptly proceeded to turn their seats upside down in order to play at 'sledges' or 'boats'; but Manni sat down by a comrade and

began to build a staircase with blocks. The blocks were carefully balanced and the staircase was a splendid creation. That afternoon, when Manni's class went out to play, Manni was found climbing the school staircase and counting loudly and correctly each step he climbed. Somewhere, somehow, despite apparent indifference, he had prepared himself for this great day upon which his mathematical talent was born. Two years later he was in the second class and doing his arithmetic as intelligently as the average boy of his class. The moral of his story is: Do not bore the child with too much manipulation of things, with a view to his learning number. When he is ready to measure and estimate he will demand number or even invent it anew for himself.

In the infant class the child should prepare for number work by learning to recognize number in things. He will do this preparation largely unconsciously. 1 he knows by instinct as opposed to 2; me as opposed to you-and-me. More than 2 he has to learn to recognize and will soon recognize without teaching in arithmetic. A three-cornered racing game occurs one day, and ere the class has finished it every child has learned, whether he shows his knowledge or not, the meaning of the number 3. Afterwards not one child, even among the youngest, will fail to construct in the sand playground a correct model of the race-course. As soon as he has drawn a picture of any square object he has mastered the number 4. As soon as he is

able to select the correct number of rings to enable him to put one on each finger he knows the number 5. This is all done without any teaching beyond the frequent use of the name of each number.

Then comes the teaching. The teacher, mentioning the race-course, the five ringed hand, the square plot in the garden, gives his pupils five little rods and asks them to show with the greatest possible speed which of these things they can represent with their rods. They discover that their rods will make a 3 cornered race-course and 2 boys to run; or a 4 sided garden plot with *a* large plant in the middle, etc. The next step is to show each boy that the figure 5 is the mark that shows the number of rods; that 3 shows the number used in the race-course, and the number representing the boys running, and finally that there is a very short way of telling the whole *story* of the race.

$$\begin{array}{r} 3 \\ \underline{2} \\ \underline{5} \end{array}$$

This—addition—is the only form the teacher should introduce for some time. He need pay no attention to subtracting, knowing that the mental process of subtracting is being used and is developing at each exercise. The numbers 6 to 10 are very easily taught, but should be taught slowly. One day the children should do such manipulation exercises as the above, during a ten or fifteen minutes lesson. The next day's lesson should be on the same number and subjects *without any object*, number being dealt with as number. Much

exercise in *writing stories in figures* should be given, thus: the teacher says, 'You three boys, run outside; you two boys stay here. Now come back again.' He then says, 'Tell me the story of what you have done, in the very shortest way, with chalk on the blackboard.' This shortest way will already have been shown the preceding day. The children at once write on the blackboard

$$\begin{array}{r} 3 \\ 2 \\ \hline 5 \\ \hline \end{array}$$

When asked to explain their story they say, 'Three boys ran out; two stayed in. When all came together again there were five.' The teacher must deal very thoroughly with these early numbers, and he will generally find that at the end of a year there is nothing within the realm of the number 10 with which the children are unable to deal methodically. If the teacher can naturally lead his pupils to master higher numbers, all the better.

The subtraction *story* can be easily and quickly taught at the end of the infant year and numbers to 10 or 20, or further, used, according to the amount the class has covered.

Arithmetic gives scope for much creative work. When multiplication tables are to be learned, the pupil may be set to construct each table for himself, without help except in the matter of the form in which the constructed table is to be written. First comes the making and learning of the '2 ones are 2' table, followed by exercises in the use of this table which necessitate both

the multiplying and dividing processes. The exercises are first oral, then written. The *story* convention may still persist, except that the story will have been reduced to a sentence at this stage; thus: The teacher says, 'All hands on the table. How many hands?' and

$$\begin{array}{r}15\\ 2\\ \hline 30\end{array}$$

is a short way for the pupils to express the number of hands laid on the desk by the class of 15. Whatever a child can do in multiplication he should be able to do in corresponding division. In the above example as soon as he is able to find that $15 \times 2 = 30$, he should be able also to find that $30 \div 2 = 15$, and $31 \div 2 = 15$ with 1 remaining. It adds to the interest of table learning if the teacher, prior to inviting his pupils to construct the tables, gives them a sensible problem that can be solved sensibly only by a knowledge of tables; thus: 'For all the boys in this school'—say 220—'how many yards of cloth must we buy from Buckingham Mills to make a coat for each?' this being similar to the actual problem solved at the tailoring class mentioned under 'Handwork'. The boys know that one coat requires two yards. They also know that it is tedious to count up 220 twos. Hence they learn their table and ultimately solve the problem.

It is a simple matter to introduce every child who spends a year in the first class to the four rules on which all arithmetic is based. The second standard elaborates these rules and teaches the boys to

combine these in solving simple, every day problems. The second class boys measure streets; they therefore know how to convert feet into yards. They stitch handkerchiefs, and therefore know how to divide yards of cloth into one foot long handkerchiefs. They change rupees into annas, and *vice versa*, at the bazaar; they therefore learn how to do it systematically in school. They can convert days into weeks, and *vice versa*, when it is a question of long holidays. They can also estimate approximate lengths with the eye and weights with the hand.

The third class pupils do similar work with all the compound rules, and can cut paper to the most exact dimensions. They can construct plans to correct scale. They can themselves propound sensible problems as difficult as those made by the teacher; and occasionally a third class pupil teaches his class mates how to solve a problem discovered by himself, the teacher being for the time a passive spectator in the back ground. Like the second class they can estimate lengths and weights fairly correctly, without apparatus. They can compute the time it takes to run a race, or a ten-minutes period of silence, without using a watch, correcting their estimates by the watch.

The fourth class boys do all that the third class can do, with more difficult work of the same kind. They know a fair amount about maps and their compilation, and are able to calculate distances from place to place, accurately from the scale

noted on the map, and approximately by the eye. They are also sometimes invited to help the pupils of the lower classes, an invitation which gives pleasure to helpers and helped. The fourth class arithmetic note books are models of neatness and order. They show not only well worked problems, but geometrical drawings and well cut simple geometrical figures, like squares, circles, triangles, paste board foot rules.

The dangers into which the arithmetic teacher is tempted to fall are too much wordiness and verbal description in stating and explaining problems, lack of definiteness, lack of methodical arrangement of his lessons, carelessness in insisting upon accuracy and beauty in all the work of his pupils. It is also futile to ask pupils to burden their arithmetic with writing. The fewer words used in books or elsewhere, the better, arithmetic being one means of dispensing with words. Kindergarten teachers must also state their problems orally, under no circumstances loading the blackboard with long-winded arithmetical tales. Accuracy is of first importance. Every child should work every arithmetical question given him with the utmost accuracy, and should finish each problem correctly before he is permitted to leave it. Arithmetic is *par excellence* the subject that admits of the utmost definiteness and the utmost accuracy. To neglect this fact is to make arithmetic worse than useless as a school subject. Careless, inaccu-

rate, slovenly work in arithmetic means a careless, false, slovenly character.

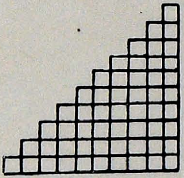
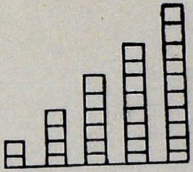
Finally let the teacher of kindergarten arithmetic abandon those perennial problems that have never had any bearing on life beyond the school, the type that begins 'A. and B. are two taps which fill a cistern,' or 'Ten men do a piece of work in twenty days, working eight hours a day, etc.', an elaborate compound proportion being ultimately established. One contractor in a thousand may, in calculating his estimates, meet a problem remotely like the latter; it would be interesting to know whether any one ever met one of exactly the same kind, though pages are devoted to them in some popular arithmetic books. The arithmetic of the kindergarten teacher must be rooted and grounded in human incidents. Let him gather his problems from the home, the kindergarten itself, the street, and the account books of the better class bazaar man, so making this part of his work a subject related to human beings, not a collection of museum problems for a museum people; and let him invite questions from his pupils that savour of their own store of boyish experience.

Number.

Lesson. Nos. 1 to 11, 11 being new number introduced towards end of lesson.

Class. Infants.

Apparatus. Tillich's bricks, cards containing numbers 1 to 9, and 0.

Plan	Method	Illustrations and Remarks
1. *Nos.* 1 to 10 with Tillich's bricks.	Count these bricks, (1) 1 to 10. (2) 10 ... 1. (3) 2, 4......10. (4) 5, 10. (5) 10, 8......2. (6) 10, 5....................................... arranging blocks to correspond.	1..............10 10..............1  2..............10 10..............2 

PLAN	METHOD	ILLUSTRATIONS AND REMARKS
2. Above, without bricks = oral description.	Remove bricks and repeat above exercises.	
3. Written description.	Pupils name cards, numbers 1 to 10, and illustrate by placing correct number of blocks on cards.	(This is to be done as a rapid game.)
4. The new number 11.	1. We have 10 fingers. Another boy's finger with our 10, gives us more than 10 together, we have 10 and 1, or 11 (பத்தும் ஒன்றும் = பதினொன்று). 'Show me 11 blocks.' Arrange always in groups 10+1. 'How would you write 11?' Let them work at this problem till they arrive at correct representation. Teacher may then find they want to go on with 12, 13, etc. 2. If the pupils are ready they may now arrange 11 bricks as (5+5)+1, and represent the new arrangement in cards.	Illustrative questions : 10 beads + 1 bead = ? 10 boys + 1 boy = ? 1 bead + 10 beads = ?

3 Short lessons in arithmetic.

CLASSES. Infant and transition classes.

TITLES—I. The number 4 to lower infants.
II. The number 12 to middle infants.
III. A first lesson in formal subtraction to lower first class or transition class.

APPARATUS—I. Fingers, blocks, a floor-drawing of a nest.
II. Tillich's bricks.
III. Sticks tied in tens.

STEPS	MATTERS AND METHOD	ILLUSTRATIONS
1. The number story.	Make a nest on floor and do finger play of chickens running into the nest, 1, 2, 3; the last chicken is 4. (*a*) Give various exercises, showing 4 fingers, 4 boys, 4 chickens. Chickens = blocks. (*b*) Write the picture of the new number—name, 4. (*c*) Let us separate them out into two parts.	Show thus: using 'chickens' as name.

Steps	Matters and Method	Illustrations
	This will be sufficient exercise for a very young Infant class.	
2. The number work.	1. (*a*) Drill in Tillich's Bricks. Removal of blocks; addition of two blocks. (*b*) Pupils know 10 and its constituents; also have just heard of 11. Introduce the new quantity 12 and, indirectly, place-value, by showing 'giant' 10, walking with 'small boy' on the right. 2. The new combination is called ten-two. A '1' in the giant's place means 1 giant = ten; the two in the boy's place means just 2. Therefore $10+2=12$ (*c*) Analyse 12 into $10+2$ $6+6$ $8+4$ and drill pupils in resulting table; $10+2=12$ $6+6=12$ $8+4=12$ (*d*) Pupils write these 3 exercises $10+2=12$, etc.	Giant 10 small boy 2
3. The story.	In our third class there are 37 boys, But only 19 at a time can go to the tailoring class. How many will be left to help us at our drawing lesson?	To be stated orally only.

[To Students, observing pupils.]	This should follow some simple drill 12–8, 17–9 etc. (*a*) Likely the answer 18 will be given. Then proceed to show a new way for all subtraction. In the method of concrete demonstration employed the 3 tens are deprived of 1 bundle. Note whether pupils in carrying out concrete manipulation take 9 from 17, or 9 from a 10 adding 7. (*b*) When the concrete manipulation has been done sufficiently often to be understood by all the pupils, remove the apparatus—sticks—and proceed to the actual abstract exercise, first with same story-sum, then with another.	3 bundles 7 sticks 1 bundle 9 sticks Left = ? bundles ? sticks

XXII

Conclusion

THIS chapter gathers together various counsels and various warnings that have already appeared under the different subjects to which they specially applied.

(1) Talking is not teaching. The bulk of the work, and all the initiative effort of a kindergarten lesson should be done by the pupils. The teacher should not show a child how to do anything until the child has first tried his best to do it himself; and even then the child should be helped as little as possible. Therefore the teacher should talk as little as possible. On the other hand the pupils should be encouraged occasionally to take the teacher's place so that not only the work of the lesson, but the teaching also, is done by themselves.

(2) Lessons should not have introductions. The teacher should go straight to his point at once without meandering about all sorts of useless themes in order to lead up to the matter in hand. A reading lesson for instance does not begin with a long discussion calculated to make some child at last mention by accident the subject to be read about. It begins with the reading of the lesson in question.

A drawing lesson does not begin with a long discussion of the use and method of manufacturing chattees after which the children are supposed to betake them enthusiastically to the drawing of chattees. It begins with drawing.

Introductions are mere specious opportunities for verbiage; and since verbiage is to be condemned without mercy, introductions must be included in the condemnation.

(3) The lesson should generally occupy a stated time; but if the pupils show decided signs of weariness or boredom, the teacher should at once stop the lesson and begin another. The lack of interest is almost certainly his own fault. To demand from pupils an appearance of attention which they do not in reality give is to lay the foundations of hypocrisy, which is lying, in their characters.

On the other hand if a lesson is proving particularly fascinating the teacher need not feel bound to stop the lesson at the exact minute stated in the time table. Order is good, but must not be of iron rigidity.

A lesson may be all that is good, and yet if prolonged too much will exhaust the mind of the pupils while it does not exhaust their interest. It is good to allow the minds of the pupils occasionally to become a little tired; but this should happen not too frequently, and should be followed by long rests. The mind like the body should become healthily tired, but never exhausted; and a good lesson should stop when signs of physical

weariness appear. Psychology makes general statements as to the length of time a child of a particular age is able to concentrate attention on one subject. These statements the teacher should verify from observations made on his own pupils.

(4) The subject and language of every lesson taught should be a little above the knowledge of the class. That is to say every lesson should present new, worthy knowledge, or a hard, worthy task. At its close the children should have their knowledge and their vocabulary enhanced. To use baby language to infant pupils is a rudeness to the pupils, who have aspirations for themselves which the teacher must treat with respect. Also to dilate to the pupils upon a theme they already know quite well is an insult to their intelligence. An infant class of very tiny pupils was listening to a very ordinary child-story told in simplest language. 'Hm!' said one tiny urchin, 'I'm going to make boxes', and his face was eloquent of scorn for classmates so dull as to find any interest in such a baby story. The infant was too true an infant to feign polite interest in what was insulting to his dignity.

(5) A teacher can command his class best by standing when he is teaching. He cannot stand all day but he can stand during most of his lessons. The teacher's posture should be dignified. He must not slouch, nor squat. He must not march up and down like an infuriated platform orator. He should hold himself erect whether standing or sit-

ting, and should move about freely among the pupils except while addressing them, when he should of course stand in front of the class.

Too much gesticulation or gesture is vulgar. The lesson should be its own dignified exponent.

(6) Oral questioning is a high art. Every question should propose a difficulty. It should be directed to the whole class, and when the whole class has mentally attempted an answer one pupil should be asked to reply.

It is useful sometimes to incite rapid thinking by asking the children to stand up as soon as they are able to answer. In arithmetic especially this plan is useful, but it may be effectively used at any lesson.

Questions that allow of speculative answers should be followed by further questions, so that pupils may know their reasons for the answers they have given.

Teachers should never repeat answers after the pupils. This most common habit encourages bad enunciation and inattention.

Pupils, except in the infant classes, must not be allowed to give imperfect answers. They must learn to express themselves accurately at every lesson.

If a faulty answer is given the teacher must not reject it, but must correct by a further question.

(7) The teacher should know the homes of his pupils. He should if possible visit each pupil's home once a year. This helps him to understand

much in the character of his pupils that would otherwise be obscure. It will make him kind and patient where he might be tempted to be angry and to blame. It will change the whole tone of his relations with his class, and make perfect justice more possible.

The parents should also be allowed to visit the school. Friday forenoon for instance might be the At Home day of the kindergarten. Teacher and parent are fellow teachers. In order to encourage mothers to visit the school where their boys are studying, little notes of invitation should be sent specially to mothers, perhaps once a term. The mothers come gladly and enjoy the sight of their sons at work.

Sick pupils should be visited by the teacher or by a pupil deputed by the class. Pupils who are seriously ill should have kind little notes sent by the teacher or the monitor from time to time. Pupils to whom sudden distress or sorrow has come should also receive a little note of sympathy from their class.

(8) A kindergarten should have a personality. Just as some people are pre-eminently loving, or pre-eminently energetic, or grave, or courageous, or joyful, or sincere, so each kindergarten should have its own pre-eminent characteristic. Generally this dominant tone is centred in the teacher.

As examples, one kindergarten is pre-eminently a place of beautiful language; another kindergarten a place of aristocratic dignity and refinement.

Another school of poor children is eminently a place of tender care for the weak. Another boys' kindergarten is noted for its collections; another for its football, and so on. All the other qualities are there, but one quality appears to leaven the others sufficiently to make itself the keynote of the school.

(9) Correlation is a natural, not a mechanical feature of a school. In no phase or sphere of life do we find everything apparently connected with everything else. Neither in a kindergarten scheme must correlation be forced. Some subjects are naturally and inevitably correlated. Some are so subtly connected that the connexion cannot be traced. But to spend a whole week on the study of a banyan tree for instance, when the poor children have banyan for reading, banyan for story, banyan for drawing, banyan for nature study, banyan for arithmetic, banyan flavour in everything, is much like giving a man alcohol for food and drink, alcohol flavour in his tobacco, his tea, his curry. He would certainly be in a fair way to being nauseated by alcohol at the end of a week; and the child is in a fair way to being cured of banyan for the rest of his life.

(10) Shall we use the cane? Undoubtedly if it is used, not in temper, but in love. A boy with a repeated moral shortcoming, a boy who deliberates evil, and accomplishes it, should be deliberately caned with the severity of love. But canings should be so very rare that when one took place it

would cause a hush to fall upon the school. A child of fragile physique should never be caned.

Some children come to the kindergarten saturated through all their little child-nature with a moral taint. Such a child is the teacher's special care. He should not be caned under any circumstances, for the reason that his moral nature is not at all sensitive to moral evil, and caning would be quite unreasonable to him while he is thus tainted. On the part of the teacher, constant care, constant affection, genuine appreciation of a little victory, and genuine grief over a fresh fall, are the forms of discipline that will affect such a child most. No greater joy comes in the way of the teacher than that of seeing the tainted child of tainted parents becoming steadily sound in his moral nature. 'Great is his reward in heaven,' said Jesus Christ.

(11) 'Own up' should be a law that rules from the infant class to the highest form. To conceal a fault hurts because of the concealing, which is lying. If in the infant class the little ones learn to 'own up' instantaneously to broken panes, broken jars, somebody's arm pinched painfully, and other little accidents, the accidents and faults of the rest of the school will be as naturally 'owned up'. Generally no punishment should follow accidents that are acknowledged. And, if a punishment such as exclusion from the week's game, etc., must follow, the teacher must show his pupils first that such a punishment is reasonable and wise.

God does not punish men for confessed sins except when punishment is inevitable to the eradicating of the last traces of the sin; and a teacher's ideal of conduct is God.

(12) The kindergarten, because it is a place of joyful growing, does not need to be a place of disorder and noise. On the contrary it is a place of quiet movements, and soft voices, and lovely childish order. The playground is a place of noise, and rightly so. The kindergarten at work is a place of silent busyness.

(13) Teachers should not overburden themselves with written notes. The scheme of work should be prepared for the whole year before the year begins. The teacher's note-book should show the exact titles of the lessons taught, and interesting remarks about individual pupils, such as unusual answers unusual revelations of a pupil's thought, etc.

His preparation should not generally be written, but especial facts which he wishes to note, should be entered in his note-book, which would show three columns, thus:

Lesson	Noteworthy points	Remarks

(14) Rightly speaking there can be no such thing as kindergarten work forming *part* of a primary school scheme of work. The whole primary school is the kindergarten; the kindergarten atmosphere is the atmosphere which bathes the school, and the kindergarten spirit is the spirit of the school.

(15) Dr. Montessori speaks not of 'children's gardens', but of 'children's houses', the reason for her choice of a name being evident in the introductory chapter of her book. Teachers should not feel that they must forget Froebel the ancient, in contemplation of Dr. Montessori the modern. They should first study *The Education of Man* and then *The Montessori Method*; they will then see how truly and perfectly the latter method has followed the former. Again Froebel covers the whole period of childhood; Dr. Montessori labours for infants of three and a half to seven years. We now look forward to a children's garden in which the children's house will stand. We look forward to a kindergarten institution where little children, gathered from the desolate and forgotten children of the country, will attend school for a part of the bright day, to return home, at the close of school work, to a presiding kindergarten mother who will train them in the home to be children of a lovely family, as they are trained in the school to grow in lovely childhood.

We look for two types of kindergarten in one: one consisting of a hostel and school, where the orphaned and homeless children may be cared for, and may

become such children as will honour and bless their Empire; the other consisting of children of cultured homes of India whose mothers for one reason or other may be unable adequately to care for the highest education of their children of from five to twelve years of age. Such children would be placed for a part of the year in the children's house, of which the kindergarten 'mother' would be chosen for her eminent fitness for this high calling. The home would be one half of the institution. The school, staffed by teachers chosen with the same care, would be the other half. The parents of such children would see that this educating home for their children would harmonize with the status in society to which they belonged. The elected 'mother', would have supreme control over this combined House and Garden of children.

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